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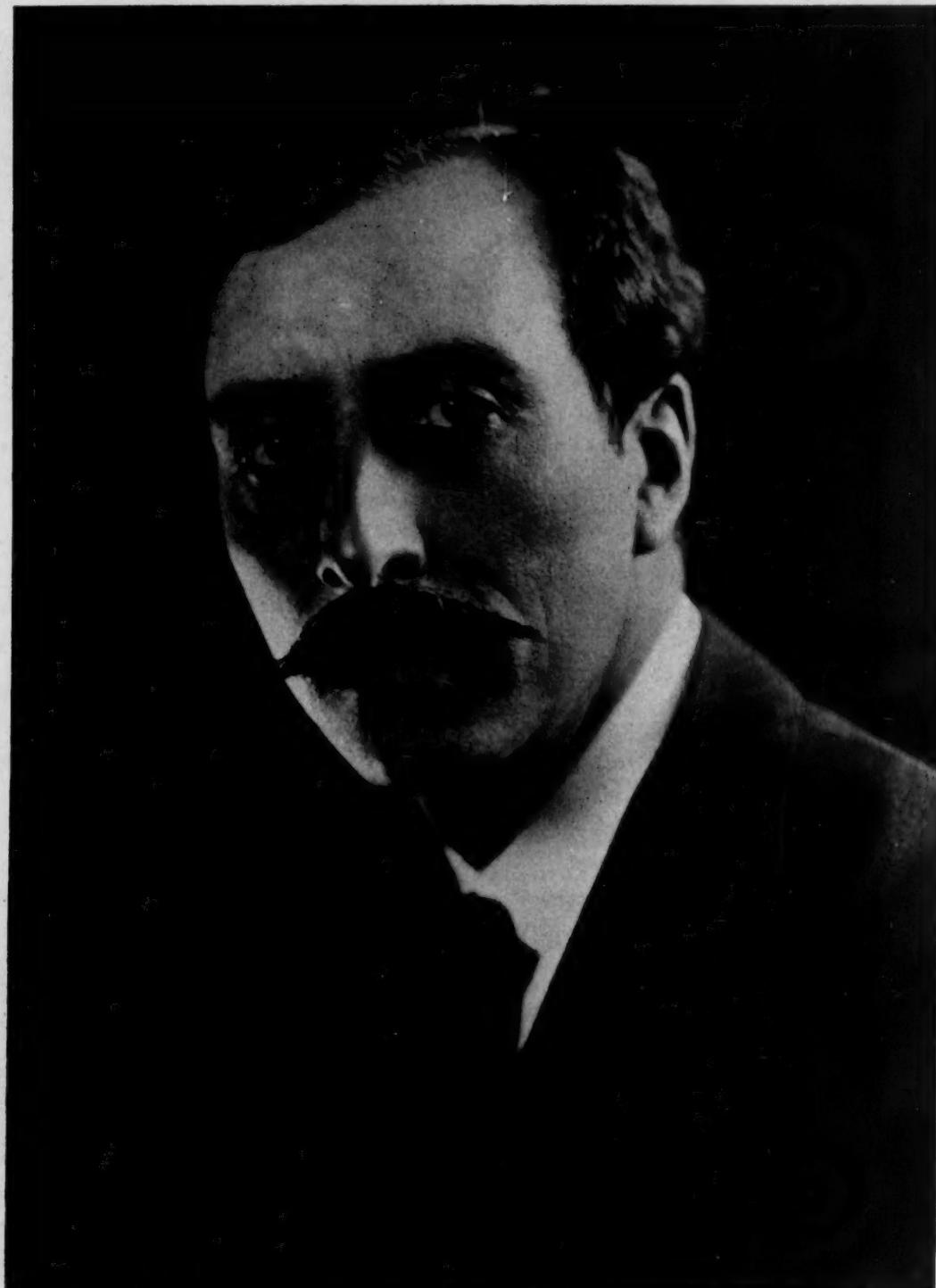
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CHICAGO MUSIC LOVERS CROWD CUBS' PARK TO HEAR FINE PROGRAMS AT OPEN AIR CONCERTS

Jessie Christian and Charles Marshall Make Decided Hit—Alexander Akimoff and Margery Maxwell Also Give Excellent Program—Radio Concerts Grow More Numerous—Herbert Gould Engaged for Opera—Conservatory and College News—Local Items of Interest

Chicago, Ill., July 29, 1922.—An immense audience of over nine thousand people listened in breathless silence to Jessie Christian and Charles Marshall when they sang at the Cubs' Park open air concert on Wednesday evening, July 17. Miss Christian, a former member of the Paris Grand Opera Association, achieved fame in this country when she substituted for Mme. Galli-Curci with the Chicago Opera Company at a few hours' notice and walked away with the honors. She has a clear bell-like voice of extended range and brilliant timbre, which carried perfectly in the open air. She sang the "Caro Nome" aria ("Rigoletto") and the "Bell Song" from "Lakme," receiving an ovation which lasted several minutes. She sang an encore after each number and in addition bowed her acknowledgments several times. In the duet with Marshall she was also superb.

Charles Marshall, tenor, whose Othello, sung with the Chicago Opera, was one of the most phenomenal successes in the history of that organization, sang the "Lament" from "Pagliacci" and "Eli, Eli," from the old Hebrew ritual, arousing the audience to the pitch of wildest enthusiasm. Recalled again and again, not even the audience, who kept the great tenor bowing until Mr. Delamarter took the conductor's stand to begin the next number.

Eric Delamarter has really done great things with his orchestra of one hundred pieces gathered from all corners. Indeed the public cannot realize what it means to take such a force of men and, in the short time allotted, smooth out all the rough spots and weld them together into a sound ensemble.

HANNA BUTLER AT LUDINGTON, MICHIGAN.

Hanna Butler and several of her pupils, including Freda Weber of St. Louis, Sara Fox of Kansas City, and Ruth Heizer of Columbus, are spending five weeks' vacation at Ludington (Mich.), where the distinguished vocal teacher is holding a summer session. On August 11 Mrs. Butler will give a recital in Ludington, in which she will be assisted by Ruth Heizer, who will supply piano accompaniments.

COLUMBIA SCHOOL IN A NEW DRESS.

If your printed message is a "silent salesman" who will bring you good business, then the Columbia School of Music has been astute enough to put this theory into practice. The new catalogue of this enterprising school is a fine specimen of workmanship as to typography, make-up and illustration. The "India" tinted pages are bound in a cover of rhododendron blue, and the entire appearance of the book reflects the fine taste that always characterizes the Columbia School's activities.

The faculty now numbers sixty noted artists, and the carefully regulated courses insure the pupil a full measure of definite achievement. It is interesting to note that all the regular courses are mapped out on the basis of semester hours, which places the work of the school on a higher academic basis than ever before.

It is emphasized, however, that pupils who do not desire to work for semester hour credits may enter at any time, and will be given the same careful attention as to their needs and their opportunities as those who are taking regular courses.

WALTER SPRY IN LAST LECTURE-RECITAL.

Walter Spry gave the final recital of the summer series of interpretation classes for piano teachers at the Columbia School of Music, Thursday morning, July 20. Mr. Spry interpreted the program in a brilliant manner. He played the andante in F by Beethoven, rhapsody in G minor by Brahms, "Song Without Words" in F by Mendelssohn, mazurka (op. 7, No. 1) by Chopin, serenade by Rachmaninoff, "Reflections on the Water" by Debussy, "Petit Carnaval" by Walter Spry, and "Rakoczy March" by Liszt.

ESTHER HARRIS DUA IN EUROPE.

Cards have been received from Paris and Warsaw from Mr. and Mrs. A. G. Dua (Esther Harris), heads of the Chicago College of Music. They write that "Warsaw is a very pretty place, but they would not care to live there, as America is the best place after all." The Duas will spend the summer in Europe, returning to open their school in Kimball Hall early in September.

CHICAGO MUSICAL COLLEGE'S LAST SUMMER CONCERT.

The last concert of its season was given by the Chicago Musical College on Saturday morning in Ziegfeld Theater.

The program was presented by advanced singers and performers, who are studying in the summer master school with Prof. Leopold Auer, Herbert Witherspoon, Oscar Saenger, Percy Grainger, Percy Rector Stephens and Richard Hageman. Two of Mr. Grainger's students were heard in concertos with Mr. Grainger at the piano.

Carl D. Kinsey, manager of the Chicago Musical College, left Chicago en route to Europe last Sunday. Mr. Kinsey will join his wife in Paris.

Since the opening of its fall term last September, the Chicago Musical College has presented no fewer than fifty-

Wednesday, July 26. The shouters of soft drinks, peanuts, crackerjack and chewing gum, having been ordered by the management no longer to call out their wares, the musical program was greatly benefited, and thus this concert proved the best regulated of the series so far.

Alexander Akimoff, who was heard here last winter in recital, making at the time a most successful debut, showed that the time spent as a member of the Imperial Opera at Petrograd was not in vain, as not only does he know how to sing songs as they should be sung, but he also proved that he is an operatic artist of the first magnitude in such arias as the one from Verdi's "Simon Boccanegra" and one from Meyerbeer's "Robert the Devil." Mr. Akimoff is now making America his home, where he should make a big name for himself, as he has all the requisites for success.

Margery Maxwell, often called by a manager at the Auditorium "one of the most dependable youngsters of the lyric stage," sang so well "The Jewel Song" from "Faust" and the "Caro Nome" from "Rigoletto" (as an encore) that one wonders why in seasons gone by she has not been given more scope while appearing on the Auditorium stage as a member of the Chicago Opera Association. Miss Maxwell is a beautiful girl, her singing is delightful, and the Cubs' Park habitues showed unmistakably their pleasure by giving full sway to their enthusiasm. Both soloists made distinct hits. This reviewer does not believe that the Cubs' Park is a good place for symphony concerts, but with all its handicaps Eric Delamarter and his men came out of the ordeal with flying colors.

REMARKABLE SUMMER PROGRAMS AT BUSH CONSERVATORY.

The extraordinary success of the summer session of Bush Conservatory is an outstanding feature of the Chicago season. The Windy City is the American mecca for music students in the summer months, not less than during the winter. (Continued on page 28)

German Company to Present Scheinpflug Opera Here

Berlin, July 15.—Concerning the proposed American tour of the company of the Deutsches Opernhaus of Berlin, which was exclusively reported in the MUSICAL COURIER, the following additional details have become known. The company is to consist of two hundred and fifty persons, including principals, conductors, chorus and orchestra, and all the scenery, costumes and properties will be carried from Berlin. The tour is to open in the Manhattan Opera House, New York, with a "Wagner Festival" of two weeks. Seven performances each are to be given in Philadelphia, Baltimore, Washington, Boston, Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago, Milwaukee, St. Louis, Kansas City, St. Paul, Minneapolis, Denver, Los Angeles and San Francisco. Besides Wagner operas ("Meistersinger," "Tannhäuser," "Loehengrin," "Tristan" and include only Strauss' "Salomé" and "Flying Dutchman"), the repertory is to Scheinpflug's "Das Hofkonzert," characterized by the management as the most successful of Director Hartmann's last Berlin season. The support of the German government has been enlisted for the scheme. [George Blumenthal, representing the Deutsches Opernhaus of Berlin, left New York on Saturday, July 29, and is en route for Berlin to complete details with Director Georg Hartmann regarding this tour.—Editor's Note.]

C. S.

Wallingford Rieger Wins Paderevski Prize

Announcement is made that the prize of \$500 offered by the trustees of the Paderevski Fund for American Composers, for the best piece of chamber music, has been awarded to Wallingford Constantin Rieger of Drake University, Des Moines, Iowa, for his composition, a trio in B minor, submitted under the initials D. M. I.

The prize for the best symphony was not awarded, as none of the works submitted met the requirements of the competition.

The Paderevski Trust was established May 15, 1900, and the trustees appointed by Mr. Paderevski were Henry L. Higginson and William P. Blake. Mr. Higginson died November 14, 1919, and Mr. Blake served as surviving trustee until his death on March 7, 1922. Upon Mr. Paderevski's return from the West in June he appointed as successor trustees Army D. Hill and Josef Adamowski.

D'Albert's New Opera for Munich

Munich, July 14 (Exclusive to the MUSICAL COURIER).—Eugen d'Albert's new opera, "Marieke von Nymwegen," has been accepted for performance by the Munich National Opera and will be produced here next season. The book, by H. Alberti, treats of a Dutch legendary theme. S.



Photo by White Studios

MARGUERITE NAMARA,

soprano, who is at present summering in Europe, but who will return in August in order to prepare for her fall tour in this country. Mme. Namara will go back to England during January, as she is booked to tour that country and the provinces in February. Her engagements abroad include a tour with the London Symphony Orchestra. Following her dates in England she will sing in France and Italy.

six programs in Ziegfeld Theater. Next season it will extend its activities by giving a number of concerts in Orchestra Hall, the programs of which will be presented by artist-students. The first of these will be offered October 17.

HERBERT GOULD MAKES THE OPERA.

A new double-dyed villain will stalk over the Auditorium stage next winter, murdering people with great glee like Sparafucile, or serenading innocent maidens, a la Mephistopheles. Herbert Gould sang his way straight into the leading bass roles last Friday afternoon at a specially arranged hearing and is now one of the quartet of international bassos comprising the low-note artists of the Chicago Opera.

AKIMOFF AND MAXWELL AT CUBS' PARK

The Cubs' Park series of concerts goes on unabated on each succeeding Wednesday night, and so far no rain checks have had to be used, so both the weather and the attractions were responsible for the large audience that listened to Alexander Akimoff, basso; Margery Maxwell, soprano, and a very fine orchestra, directed by Eric Delamarter, on

S. HUROK TO DIRECT DESTINIES OF RUSSIAN GRAND OPERA COMPANY

Enterprising Concert Manager to Reorganize Troupe, Adding New Principals and Augmenting Repertory

The Russian Grand Opera Company, that operatic troupe which came to this country last season for a brief tour after a five-year hazardous sojourn in the Orient and Far East, has been taken over by S. Hurok, who will direct its destinies in the United States and abroad for the next few years.

The adventures and experiences during the last half-decade of this group of versatile artists, who were stranded in the Caucasus when the world war enkindled all Europe, offer material for a thrilling work of fiction. Unable to return to Russia proper, or communicate with their homes, with railroads and cables being utilized for mobilization of troops, and facing an uncertain and precarious future, they determined to cross the steppes and reach the far eastern coast of Siberia. It was a long and arduous journey, unrelieved of hardships and suffering due to the intense Siberian frosts, before they reached the port of Harbin.

With the flames of war spreading across the seven seas and showing no signs of early abatement, the members of the company conferred and resolved to keep their organization intact, in order to replenish their diminishing resources. Informally announcing a series of engagements in Harbin and surrounding towns, they were joyously received by the populace, which rarely had an opportunity of hearing the operatic masterpieces of its own land. The news of their success spread rapidly, and they were invited to make a tour of Japan. This offer was accepted. It marked the initial step in a series of amazing journeys which took the company through every nook and corner of the immense sweeps of territory in the Orient and Far East. Five years were spent in this invasion, which brought them to points on the globe still to come in contact with civilization.

This field being finally exhausted, and with their slim savings dribbling away, the company daringly undertook a voyage to the United States, although unknown and unsolicited. Fortunately their brightest expectations were more than realized. An astute western manager, recognizing the novel artistic offerings of the organization, undertook the management of a tour along the Pacific Coast and through several of the important inland cities, eventually reaching New York last May for a three weeks' engagement.

America's welcome to this valorous group of artists and their performances of masterworks seldom, if ever, heard in this country, was cordial and friendly. Professional critics were particularly impressed by the zeal and enthusiasm with which each artist endowed his or her personal effort. Moreover, the exceptionally high percentage of first-class voices, not only among the principals but also among the choral units, created the most favorable comment. And the staunchest supporters of the company, the general opera-loving populace, enjoyed the colorful and melodic music, which is a striking inheritance of most Rus-

sian composers, the piquant staging and the spirited manner in which the performances were presented.

The conclusion of the New York engagement brought the tour to a close, and, once again, the company found itself stranded. Mr. Hurok, who is of Russian antecedents and devoutly interested in the arts of his former native land, came to the rescue of his ex-compatriots. After attending to the personal wants of the artists, he arranged to have them spend a well-deserved rest during the present summer months.

His plans for the future include a thorough reorganization of the company in every department so that the company will be fully prepared for a trans-continental tour next season beginning in October. As a preliminary step, he has already engaged the services of a number of notable principals. Among these are Nina Gusova, a lyric soprano well known to the opera houses of Petrograd and Moscow; Zina Ivanova, a dramatic soprano, also accredited with a high reputation in Russia; Maria Zelenova, a mezzo soprano, recently arrived from Harbin, and Victor Vasilev, a well known conductor from the Mariinsky Theater in Petrograd. Negotiations are pending for the acquisition of a tenor and coloratura.

The regular repertory of the company—numbering sixteen of the most important Russian operas—will be augmented by seven, none of which have ever been presented in this country. They are Moussorgsky's "Kouvenschina," conceded by many musicians to be even superior to his "Boris Godounoff"; Glinka's "Russian and Ludmilla," one of the earliest works of a pioneer of the "nationalistic" school; Rimsky-Korsakoff's "Sadko," excerpts of which are familiar to concert goers and followers of the Russian ballet; Rubinstein's stupendous "Nero," rarely produced even in its native land; Tschaikowsky's "Mazeppa," the popular overture of which is frequently met with on concert programs, and two works by composers comparatively unknown here—"Camorra," a comic opera, by Esposito, an Italian making his home in Moscow, and "A Night of Love," a burlesque-potpourri of a number of standard operas, by the modern composer, Valentino.

With new and renovated sets of scenic investitures, costumes and mechanical equipment, and with the choral units and ballet corps augmented and strengthened, the Russian Opera Company will be rated among the principal touring companies during the coming season.

"My principal motive in taking over the Russian Grand Opera Company," said Mr. Hurok, in a personal statement, "is to place this superb organization on a self-supporting basis, so as to enable it to continue its meritorious labors for years to come. The warm and gracious reception accorded these artists throughout the country is convincing proof of a strong interest in and keen appreciation of Russian arts in general—and the music in particular—here. Moreover, the educational and cultural value of an organization like the Russian Grand Opera Company to any na-

tion is incalculable, for they are pioneers, bringing to the world at large a marvelously rich and bountiful collection of musical gems, previously hoarded within the realms of the ex-Czars.

"Without the least expectation of deriving any material benefit for myself by my connection with the company, I am devoting every moment of my time at present, having cancelled reservations for a summer vacation, to preparing the organization for its coming tour. Under the circumstances I feel that an appeal to the music-lovers of the country to lend their generous support will not be wrongly interpreted. Nor do I expect to be accused of any self-seeking purpose in making a further appeal to the wealthy patrons of music to aid a meritorious cause by lending financial encouragement to a venture which is certain to contribute a liberal share to the artistic growth of America."

Dr. Spaeth Gives Unique Program

A unique program was presented at the Fort Wood broadcasting station on Bedloe's Island (WVP) on Monday evening, July 24, by the noted musical authority, Sigmund Spaeth, Ph.D.

Dr. Spaeth, who was formerly music critic on the New York Times, Evening Mail and Boston Transcript, selected as his topic for the evening "Old Tunes for New." He described in amusing and at the same time instructive fashion the relationship between the popular music of the day and the so-called "classics," illustrating his points at the piano, and using the remarkable recordings of the Ampico for his more elaborate numbers.

The speaker gave many examples of popular tunes which can be traced directly to works by Beethoven, Chopin and Puccini.

At the close of his talk, Dr. Spaeth introduced Fritz Kreisler's recording of his own "Caprice Viennois" as an example of how tunes can be borrowed and still made more effective in their new version, instead of being cheapened and turned into the commonplace. He then sang O'Hara's "Give a Man a Horse He Can Ride" and Guion's "De Old Ark a-Moverin'" to accompaniments by the Ampico, and added three children's songs by John Alden Carpenter to his own accompaniment.

It was generally agreed by all who listened in that Dr. Spaeth's program was one of the most novel and entertaining of the year, and his talk, as well as his singing, shared with the Ampico some real long-distance approval.

Seibert Has "Perfect Mastery of Memory"

Appended is an excerpt from a press notice received by Henry F. Seibert after a recent organ recital given in the Church of the Holy Trinity, New York:

Mr. Seibert's playing of the classic adagio from the sonata "Cromatica," Yon, was an example of lofty sentiment and finished art. He plays with a fire and zeal which carry his numbers through with an enthusiasm that is contagious. Everything is memorized and there is no evidence in anything to lead an observer to have any doubts of his perfect mastery of memory. Those who want a living example of a command of console and who want to know how to give an impression of complete mastery, need to observe the work and example of Mr. Seibert.

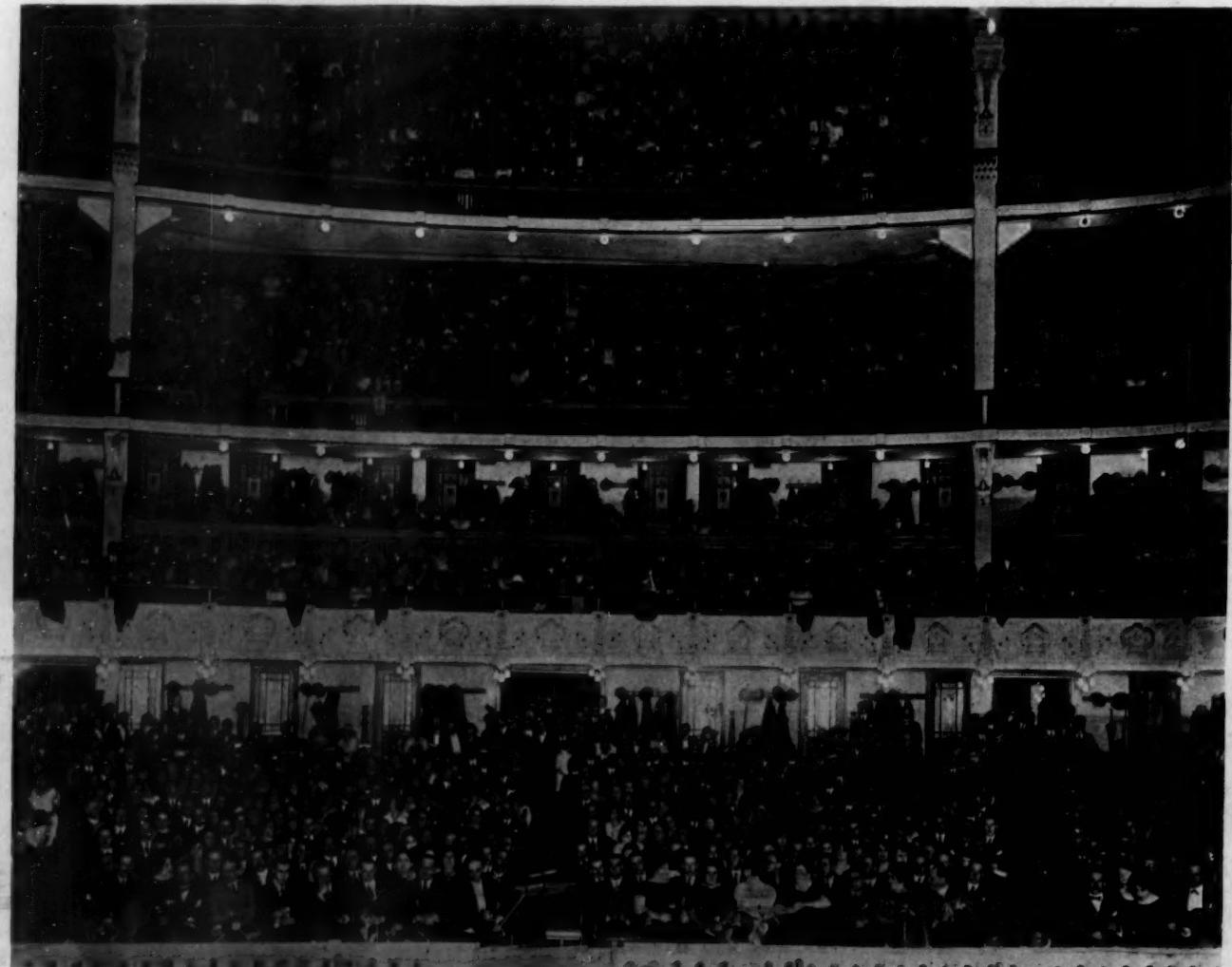
Pavley and Oukrainsky Return from Their Great Triumphs in Mexico City

Andreas Pavley and Serge Oukrainsky, with the members of their entire ballet, have returned from a six weeks' engagement in Mexico City. Their success in Mexico was tremendous. The Pavley - Oukrainsky record was twenty-one consecutive performances with an average of 3,300 people in attendance at each performance. President Obregon honored several of the performances with his presence.

The closing night was a gala affair at which the principals and their assisting dancers were presented with gold and laurel lyres and great bouquets of flowers. For one-half hour an audience that packed the Teatro Iris and filled all standing room clapped and cheered and showered the stage with thousands of flowers and confetti snakes of the Mexican colors.

The orchestra struck up the Mexican hymn of praise that is its compliment to great artists, and, finally, as the enthusiasm of the audience became frenzied, the musicians played the hymn that is only for the president and guests of the greatest distinction.

Messrs. Pavley and Oukrainsky have been asked to return next season for a longer engagement. Jose del Rivera, the enterprising and progressive impresario, and the generous and public spirited men of the Impresa Taurina, who are bonded together to finance and support the bringing of great artists and artistic organizations to Mexico City, are doing a fine work in the Mexican Capital.



THE IRIS THEATER IN MEXICO CITY,

where Andreas Pavley and Serge Oukrainsky, with their entire ballet, recently scored an emphatic success. They created a record of twenty-one appearances with an average attendance of 3,300 at each performance.

MUSICAL COLLEGE OF GREAT UNIVERSITY PREPARES TO OPEN HUGE THEATER

Unique Yet Highly Constructive Grouping of Motion Picture, Concert and Grand Opera Activities in Vast Sociological, Psychological and Clinical Laboratory Project of University of Rochester Astonishes the Artistic World

[In last week's issue of the Musical Courier there appeared a double page pictorial section showing views of the new Eastman Theater now under construction, as well as some of the new Eastman School of Music of the University of Rochester.—Editor's Note.]

Rochester, N. Y., July 17.—Music lovers throughout the world, and particularly those whose beneficence supports symphony orchestras and similar altruistic efforts for a public whose appreciation has often been questioned, are focusing their attention upon this little city of 300,000 since the scope and purpose of Rochester's magnificent new theater has begun to be known. That this \$4,000,000 enterprise, apparently designed for motion picture entertainment, is in reality a tremendous psychological university experiment, designed solely for educating the masses to an appreciation of good music, has come as a pleasant surprise and a beacon of hope. It is so new in thought, so rich in resources and so practical in the application of altruistic principles that many assume the experiment may lead the way to even bigger things in the solution of a problem that has hitherto been a source of heartache to musical enthusiasts.

In order to have the slightest conception of Rochester's gorgeous new theater and its significance, it is necessary to peep into the background. The venerable University of Rochester has, under the aggressive constructive policies of its president, Dr. Rush Rhees, and the generous financial support of George Eastman, the Kodak King, and the General Education Board, which is popularly assumed to represent the Rockefeller millions, taken great strides toward a new position of paramount usefulness and prestige among the world's famous seats of learning. George Eastman, music lover and member of the directorate of the Metropolitan Opera Company, sensed in the rapid growth of the University an undue stressing of the purely scientific to the subordination of the cultural side of the institution. To correct this, establish a better balance, and at the same time give expression to his enthusiasm for music as a soothing and uplifting influence on every phase of life, Mr. Eastman gave to the university the Eastman School of Music, now enjoying an enrollment of 1,300 students at the close of the first year, and rapidly assuming a place among the foremost musical colleges of the world.

This great college is located in the business heart of town, constituting an ideal location for a theater. The theater soon became a logical need as a medium for the school to give expression to the cultural activities; foresight had provided a site and to the theater has sprung into being—a gift in its entirety from Mr. Eastman, designed in every feature to be "the perfect theater" and built without regard to expense. It is convertible, capable of being changed overnight for usage as an opera house, a great recital hall, a picture palace or a theater, as occasion may require.

MOTION PICTURES.

As a means to attract the largest possible number to the enjoyment of the aesthetic delights of the theater and thereby bring them under its cultural influence, motion pictures were selected as the most popular medium of entertainment, as the foundation for a policy when the theater opens a few weeks hence.

CONCERT COURSE.

The traditional de luxe program of pictures and good music will monopolize the first three days of each week, giving way on Wednesday night to a concert of the highest class in which the leading vocalists and instrumental virtuosos of the world are scheduled in the course of the season. The old established Furlong Series, successfully presented for so many years by James Furlong, have been incorporated in the Wednesday night schedule at the Eastman Theater, and practically all of the important professional musical activities will center there, with beautiful Kilbourn Hall, adjoining, reserved for recitals and chamber music. The use of the old exposition building and convention hall for musical purposes will be abandoned save for the occasional presentations of visiting "outlaw" management, who do not care to co-operate with the general local musical movement in setting aside Wednesday exclusively as "music night." This movement is cemented into organization through the fact that those who have sustained music in the past continue to do so collectively by subscribing for a definite number of seats at \$150 each for the season. These subscribers enjoy a first option on the designated seats upon payment of the regular box office prices, which in all parts of the house will be the lowest practically possible. Any losses that may develop will be provided for by the earnings of the motion pictures.

OPERATIC PERFORMANCES Too!

The latter come back into their own again on Thursday, when a new movie program opens. A further break in continuity is contemplated through the occasional introductions of brief seasons of grand opera. One of the representative operatic organizations has already been engaged to sing four performances almost as soon as the enterprise is under way. Musical interest is so great in the public schools of Rochester that the Eastman School of Music has provided for the municipality a collection of instruments valued at more than \$35,000 for the sole purpose of being loaned to youngsters who display talent and whose parents can ill afford to invest in horns and oboes, bassons, cellos, and the like during the purely experimental period. This has built up amateur bands and orchestras of splendid artistic promise throughout the city.

AIM OF ACTIVITIES.

The new activities centering about the Eastman Theater in conjunction with the Eastman School of Music are not only designed to intensify the interest of those of musical understanding, but also to educate the general public to musical appreciation through concealing the effort under the more popular form of entertainment, motion pictures, much as medicine for a child is hidden under a chocolate coating.

Here is a situation that should delight the musician who has watched the growing influence of the phonograph and

the picture palace in familiarizing the public with good music and preparing that public to demand a fair ratio of good music as a distinctive feature of its entertainment. It is only nine years since music was introduced as an incidental feature of motion picture presentation at an obscure uptown theater in New York, having been wafted thither by way of crude experimentation in Minneapolis, Milwaukee, and Chicago. Many readers may recall the acrimonious discussions precipitated by the course of certain second and third raters among soloists, who stepped aboard the venture from pot boiling motives and who sought to justify their course on artistic and altruistic grounds. From this humble start evolved the great picture palaces that now dot Broadway and which have counterparts scattered all over the country, with ambitious musical programs that have and still are exercising wide influence in spreading a love and appreciation of good music.

Music has taken the initiative and the responsibilities in the big Rochester project, however, in direct contrast with the original theory under which music and the screen were brought together. Then the movies, exultant and triumphant in the spectacular conquests of lusty youth, descended to form an alliance with Music, insisting, however, that Music was essentially an incidental factor in the new form of entertainment and would ever remain such.

MUSIC THE RESPONSIBLE PRESENTATOR.

Music is no incidental feature in the tremendous innovation about to be launched at Rochester, for it is the responsible presentator. If the motion picture is emphasized it is only in deference to present public taste and a polite disposition on the part of Music as host to accord precedence to its guest, the movie. If public taste, ever changing and ever developing, should in time insist upon a reversal of precedence—but why anticipate? That is the very thing the broad visioned and practical minds behind the University of Rochester are scrupulously avoiding. It is a charted rock upon which a danger signal has been set.

Music has proven its power to prevail if given a hearing, so why should Music now defeat its own evolutionary progress by seeking immediate domination in the newly formed partnership. Why not play second fiddle, so as to

speak, for the nonce, while permitting public acquaintance to ripen to a warm and genuine friendship?

OPPORTUNITY FOR EXPRESSION.

It is all simple, so simple that one is inclined to marvel that it was not done before. Yet in this elementary presentation of the project of the University of Rochester is recorded the first really great progressive step premised upon scientific exactness that has been taken to make today's popular amusements an instrument and stepping stone to musical understanding. At the same time the great theater will serve as a laboratory and clinic for research for the scientific delvers among the faculty and a source of inspiration and development for the student. In this connection it may be pointed out that many courses have a more or less direct relation to the theater, as, for instance, literature. The technical departments offer unlimited fields for advanced students in many lines. In the music school alone, 1,300 students are preparing for careers in which the shadow of the theater reflects in varying degree. Some of these will find opportunity for expression in the orchestra or as organists, and still others in the creative field of composition. At present motion picture scoring consists of more or less skillful adaptation and arrangement of excerpts from the standard musical works to express varying emotions visualized on the screen, the scores leaping lightly from Chopin's "Funeral March" to the latest "jazz" hit and back again to Beethoven's "Moonlight Sonata." Is it not within the range of possibility that the far sighted and hard headed men behind the Rochester idea have sensed in their theater the inspiration for a real American form of music, and that such a thing may find its inception in specially written scores for motion pictures?

OCCUPIES WHOLE BLOCK.

New York, London, Paris, Berlin and Vienna have nothing better than Rochester will boast of in its new theater, and New York can point to only two theaters that exceed it in size—the Hippodrome and the Capitol. Neither is comparable it is said from the standpoint of beauty, cost, or completeness of equipment, and it is doubt-

(Continued on page 14)

MUNICH SUFFERS FROM POLITICS

Reputation This Well Known City Now Has for Wringing the Last Cent Out of the Visitor Proves a Detriment to Local Business

Munich, July 15.—The city of Munich is, at the present moment, decidedly shorter of music than our native land of the forbidden alcohol. If I had four dollars in New York I should know where to get something with it, but with 1,900 Marks in my pocket—today the approximate equivalent of four dollars in Germany money—I should be hard put to it to buy a half-litre of good music in this city at present.

July is vacation month in Munich music, and vacation means vacation here. The other night a few local artists gave a Schubert program in honor of the 125th anniversary of his birth or something like that, but the prospect of hearing the "Trout" quintet and some other familiar things done by a selection of mediocre players and singers did not lure me to the Vier Jahreszeiten—or wherever it was given. There used to be only two recital halls, the one in the hotel just named and that in the Bayerischer Hof, but since the king went out of business, the state has turned an honest penny by letting one of the halls in the royal palace for recitals, and the Residenz Saal is quite the thing nowadays.

POLITICS.

There was also an announcement on the bill-boards of a concert of works by Munich composers, but after looking the menu over the answer was "No!" Philip Hale once wrote a line to the effect that there were two kinds of geniuses—real geniuses and Boston geniuses. Munich is full of Munich geniuses and by combining into one mutual admiration society, patting each other on the back, singing each other's praises and—what is more practical—voting together, so to say, in musical caucuses, they control the situation here to the detriment of music. You remember what happened to Richard Wagner in Munich! That same little pettifogging jealousy still exists and drives every good man out of Munich music sooner or later. Bruno Walter is the latest victim. He had to struggle against two handicaps—first, the fact that he is the only first-rank man here, and second, being a Jew. Jews are popular neither in art nor business here in Bavaria. The two combined were too much for the little fellow. Out he goes—to the loss of Munich and the advantage of the rest of the world.

VISITORS.

Munich is anything but full this summer, owing to the reputation it has won for itself for trying to wring the last cent out of the visitor. I must say for the shopkeepers that, in most places, the prices are plainly marked and the foreigner pays no more than the native. But the hotel keepers are not so straightforward, and the city itself is worse than all the others. You pay so much per week for the "privilege" of staying in the city (Autenthalsteuer) and spending your money here, and then you pay forty-five per cent. on top the price of your hotel room for a "dwelling tax" (Wohnungssteuer). In other words, you pay the same tax twice. You must register with the police within twenty-four hours after your arrival. Friends of mine, knowing this, went and registered as soon as they arrived, notwithstanding which they had the police in their hotel room at 7:30 the next morning (!) to inquire if they had registered. I spent two days in northern Germany—much hated Prussia—and was never accosted by any official, but the train south had no more than crossed the Bavarian border before a policeman came through the carriages and inspected every passport. You can't go into the Old Pinakothek here without showing your passport. The whole thing is ridiculous. It merely annoys travellers without accomplishing any purpose at all—and travellers have resented it by staying away from

Munich and Bavaria. It was with a decided satisfaction that I read the other day that the hotel association had presented a petition to the city and state fathers, complaining of the lack of custom and asking that steps be taken to remove those objectionable features which are keeping the stranger without the gates.

AMERICANS HERE.

From the American musical world, Jeanne Gordon, of the Metropolitan Opera, was here for a few weeks, working mise-en-scene with Prof. Anton Fuchs, the veteran stage manager of the National Opera, but has now gone on to Paris; Marion Telva, also of the Metropolitan and also coaching with Prof. Fuchs, is still here—or was at last reports. I hear that Walter Henry Rothwell, the Los Angeles Philharmonic conductor, is somewhere in these parts, but have not yet been able to locate him. Ernst Knoch, the conductor, last season with Fortune Gallo's San Carlo company, alternates between the city and the mountains, but is sailing for New York on August 15. Deems Taylor, the World's music man, is here with Mary Kennedy, his wife, and they certainly like the city. Some of the Americans seem to prefer Berlin—there is no accounting for tastes. Lucille Kellogg has an excuse for staying there, since she is studying with Mme. Schoen-Renee, but why Marie Tiffany, of the Metropolitan, pianist Eleanor Spencer and coach Henri Doering—from whom I had a joint postal yesterday—do not come down here and play around (for Munich is the "gemuetlichste" city, even if it is behaving badly) instead of staying in a city that is neither really German nor anything else, is more than I know.

NEW VERSION.

As I have already remarked, this town is very short of musical material at the moment. The funniest thing I have seen in the musical line for some time is a satirical sketch which appeared in last week's *Jugend*. It was by the well known humorist, Karl Ettlinger, and entitled "The New Concert Guide." He begins: "How often has it been said that the public which attends theaters and concerts nowadays is quite different from before-the-war audiences. Simple enough! That earlier public can no longer afford to treat itself to art. The only trouble with the current public is that it is a little bit too up-to-date." Then he goes on to construct a concert guide specially intended for today's audience of parvenues, aiming especially at the stock brokers who have gotten rich on speculation while the intellectual classes have a hard time to get on at all. He takes the Beethoven C minor and gives musical examples. For instance the famous four note "Fate" motive is set to the text "The dollar falls" and its recapitulation is accompanied by the despairing cry of the broker, "I'll hang myself! I'll hang myself! Who'll hang with me?" (Try it to the music and see how appropriate it is.) Best of all, however, is a sly sentence that he slips in, speaking of the slow movement, which, he says, invariably put Mr. New Rich to sleep as he listens. "Indeed," says Ettlinger, "you must take the greatest care not to fall asleep yourself. Remember—that is forbidden under all circumstances while listening to Beethoven, and hardly permissible when Bach is played." (Respectfully submitted to the anti-Beethoven Society, R. Werrenrath president.)

This afternoon we are off for Oberammergau; Monday there is to be an hour with Richard Strauss at his villa in Partenkirchen, and then on to Mittenwald, to see if they are making as many violins down there as they used to in the old days. Then there will be plenty to write about.

H. O. Osgood.

NATIONALISM AND NOISE

By Bainbridge Crist

Is the test of whether music is great dependent upon its beauty, or upon its reflecting national characteristics of scenery, philosophy and life in general? Do we consider nationalism in estimating the beauty of an individual woman? Must a flower have been grown in America to be lovely? Or in Germany, or in France?

It would appear from the attitude of a great many American critics that the only thing worth striving for in music is an idiom which is so different from any music ever created by a foreign composer that it may bear the Hall Mark, "America." It would also appear to those who are familiar with works which are stamped as national that their very nationalism somewhat resembles a ball and chain. The more highly idiosyncratic a work is, the more apparent are its limitations.

Consider, for example, the whole tone scale which has wrought such havoc in America! For years it tickled the ears of our public and teased the pens of our more shortsighted composers in very much the same way that unbuckled galoshes tickled the senses of last winter's flappers. The harmonic, melodic and contrapuntal limitations of a six note scale, only two of which are possible, were obvious from the beginning to those who were familiar with the manipulation of exotic scales, and are finally becoming apparent to the world in general. Already we notice a revulsion of feeling and a reversion to some other medium for the creation of "new sensations."

Certain composers of Europe and of America, taking advantage of their knowledge of America's love of sensationalism, are surfeiting our market and our programs with works the sole aim of which is commercialism. Unable to devise anything resembling sustained melody for their abortive and illogical harmonic concatenations, they seek to belittle melody—and thereby conceal their own mediocrity—by speaking of it as "tune," or by constantly reminding us of the time when Wagner was regarded as a mere creator of noise. Quite recently a critic said to me: "I do not like this cubistic tendency in music, but I do not want to be caught asleep at the switch. You know what they used to say about Wagner?" The insidious propaganda had found its mark.

Let it be understood, at once, that no modern composer who is fully equipped technically and who is familiar with the various devices employed in the manipulation of "exotic scales" is unable to create "cubistic music." He is quite as able to hurl gobs of unrelated dissonance on his paper, or to write in more than one key simultaneously, or to employ whatever scale he may choose for its ugliness, as are those whose sole object is to attract attention from our fad-hunting public. But his ideals place him above the temptations of commercialism and vain-glory.

Would anyone care to argue that harmony is less beautiful with melody than without it? Or that a work which is constructed of several melodies is less beautiful than one which contains no melody?

It is patent to all serious composers that music is great in the proportion that it contains dissonance. But dissonance, save in very limited instances, must result from the convergence of contrapuntal lines, otherwise it is futile and obvious. It is also patent that something beyond mere technic is necessary to the creation of dissonance of this kind; and this "something" is the "divine spark," viz., inspiration.

Men are not inspired to create mere jumbles of sound and rhythm; they are prompted to do it by vain love of attention or by sheer commercialism.

In the meantime, while this orgy of sound furnishes a vogue to those who wish to appear "smart," and a certain notoriety to those who stultify art by writing it, the progress of music is held in abeyance.

Why, I do not know, but so mad a desire exists to discover "national music" that we canvass South Africa, Indian Territory and every now and then take a peck at rag-time in the hope that we can fill up this gap in our prospectus of patriotism. The most childish effort, if based upon some thought that germinated in America, attracts instant attention. It may be rag-time, or American Indian, or South African negro—but has it potential Americanism? This is the great question! If it has, why question any other aspect?

Has it never occurred to public and critics that there is such a thing as universality—which knows nothing of national boundaries? While it may please our zealous "patriots" to limit their horizon, they must not expect a composer to do so, for his thoughts go rambling in Europe and Asia as readily as they turn to Indiana or Missouri. This may be a bitter pill for the "patriot," but he may as well take it cheerfully and be contented with whatever beauty is created by an American, whether it is labeled Marx-Schaeffer or Poole. But let it be beauty, not ugliness.

The present chaos is the natural result of ignorance, bad taste, spurious patriotism, commercialism and desire for attention. The great basic principles of nature produce and reproduce beauty. They never distort or dislocate in order to gain an effect, or to produce a "new sensation"; and yet how entirely satisfactory is the result!

In years gone by, hunchbacks and distorted human beings were made to order for the purpose of satisfying the degenerate and fashionable demand therefor. Today we have music which is made to order for a no less sinister purpose.

Let us look at things clearly, employ our knowledge of music and psychology, combat that which we know to be unworthy and praise that which is beautiful—even though we fail to hear three muted trumpets, a semi-tone apart, over a glissando of trombones!

The most important thing is that our American composers shall create beauty, with skilled workmanship—not monstrosity.

Artists Like Town Hall for Recitals

The Town Hall in New York is being used more and more extensively by artists who wish to give recitals in intimate surroundings. The seating capacity is 1,500, and the construction and furnishings of the stage, with a background of beautiful Flemish tapestry, provide an ideal setting for the artist. The acoustics have caused much favorable comment, Elena Gerhardt stating: "I find the acoustics admirable and the hall itself is beautiful. Its intimate surroundings make it ideal for Lieder recitals." Francis Rogers says that Town Hall is one of the most satisfactory auditoriums he ever sang in. He believes that "the acoustics are favorable to both singer and hearer, and the appearance of the stage from the front, with the background of that beautiful tapestry, is really charming." Richard Strauss is of the opinion that Town Hall is an auditorium which should be a joy to any artist. "Not only are the acoustics ideal," he said, "but the hall is

More Success for Leps at Willow Grove

For thirteen seasons Wassili Leps has been connected with the musical work of Willow Grove Park, and this summer he has added another link to his long chain of successes there. From July 16, he and his orchestra have been giving four concerts daily, and always the programs have been of a high standard. There have been symphonic programs as well as programs consisting of miscellaneous numbers, including overtures, suites, rhapsodies, marches, etc. The soloists, too, have been excellent and have created considerable enthusiasm. Vera Curtis, dramatic soprano of the Metropolitan, was the principal soloist for the first week, and she was heard in such numbers as the "One Fine Day" aria from "Madam Butterfly," Micaela's aria from "Carmen," "The Great Awakening," Kramer, and other operatic arias and songs. Marie Stone Langston gave much pleasure on several occasions with contralto solos. An operatic program, "Carmen," was given at the second concert on the evening of July 19, when the soloists, eight in number, were assisted by a chorus of members of the Philadelphia Operatic Society, an organization which Mr. Leps' untiring interest and efforts have brought to a high state of proficiency.

Paul Costello, dramatic tenor, was the soloist heard most frequently during the second week of concerts, but there were also other singers and instrumentalists who were enthusiastically received. In addition to the interesting orchestral numbers by Wagner, Bizet, Strauss, Tchaikowsky, Berlioz, etc., Mr. Leps' own Willow Grove Park March, "America Forever," was heard for the first time on the evening of July 23. Mr. Leps has dedicated this march to John Philip Sousa.

Summer Activities of Franceska Lawson

On the evening of July 21, Franceska Kaspar Lawson, the sterling soprano of Washington, D. C., gave a very successful song recital at the College of William and Mary at Williamsburg, Va. In speaking of the recital, the critic of the Richmond News had the following to say: "Possessed of a soprano voice of great range and unusual clearness, Mrs. Lawson holds a prominent place among American concert singers. Her tonal control and responsiveness to the delicate nuances of gifted composition was evidenced in her singing of the Swiss 'Echo' song."

Notwithstanding the many concert engagements filled by Mrs. Lawson this summer, she found an opportunity to visit her lovely country place at Bluemont, Va., where the Lawson family owns one hundred and five acres of land and also the celebrated ledge of rocks called the Bear Den. Last year no less than 5,000 people visited this ledge.

Mrs. Lawson recently purchased a house at 1717 N street, Washington, D. C., which is now being remodeled and will be ready for occupancy September 15.

From August 8 to September 1 the soprano will go on a short Chautauqua tour, as head of the Lawson Concert Company, in Ohio and Michigan.

Gallo Announces Newcomers

Returning to New York recently on the White Star liner Majestic, Fortune Gallo, of the San Carlo Grand Opera Company, after an absence of three months in Europe, brought back with him contracts for several distinguished singers who will appear with that organization on its forthcoming tour. The San Carlo opens its New York engagement on September 18. The newcomers are Gennaro Barra, lyric tenor of Naples; Amador Famadas, dramatic tenor from the leading opera houses of Spain; Francesco Novelli, baritone, and Francesco Curci, lyric tenor, both of Italian opera successes. Curci is a cousin of Luigi Curci, former husband of Mme. Galli-Curci.

Such capable and popular artists as Marie Rappold, Anna Fitzsimons and Bianca Saroya, sopranos, who were among the leaders in the Gallo organization last season, will again be heard, while Ester Ferrabini, contralto, noted for her "Carmen"; Romeo Bosacchi, dramatic tenor, and other favorite singers will also be among the stars.

Supper for Stadium Conductors

A supper in honor of Henry Hadley, "the departing conductor" of the Stadium Concerts, and Mrs. Hadley, and welcoming the new, Willem Van Hoogstraten, was given on Wednesday night, July 26, directly after Mr. Hadley's final program, by Mr. and Mrs. Frederick G. Fischer. Mr. and Mrs. Fischer's guests included Adolph Lewisohn, Mr. and Mrs. Hadley, Mr. and Mrs. Charles S. Guggenheim, Mr. and Mrs. E. N. Breitburg, Dr. Eugene L. Noble of the Juilliard Foundation, Mr. and Mrs. Felix Salmond, Willem Van Hoogstraten, Arthur Judson, Mr. and Mrs. Charles Farley Finch, Lawrence Gilman, Mr. and Mrs. Lamar Hardy, Mr. and Mrs. Edwin Franko Goldman and Charles L. Tiller. The supper was held at the Hotel Majestic.

Portanova in Larger Studio

Vincenzo Portanova, Italian vocal teacher, owing to the ever increasing enrollment of pupils from all parts of the country, has found it necessary to move to larger quarters. The new studio of Signor Portanova is situated at 58 West 70th street.

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BOSTON GUILD OF SINGING TEACHERS MOVES TO ELIMINATE CHARLATANS

John D. Rockefeller, Jr., Contemplates Carillon for New York Church—A. L. Steinert to Enter Paris Conservatory

Boston, July 30.—The Boston Guild of Teachers of Singing, formerly the Boston Vocal Teachers' Association, has embarked upon a program designed to eliminate incompetent vocal teachers. Under the leadership of Stephen Townsend, the well known choral and vocal coach, the guild has been revived to a point where it is eager to function in a manner that will promote the welfare of music in and around Boston. At a recent meeting of this organization Frederick W. Wodell, conductor of one of the local choral associations, spoke on the desirability of having the guild offer to the vocal teachers of Massachusetts or New England an opportunity to pass an examination for vocal teaching and for possession of the Guild Certification in Proficiency. Mr. Wodell was asked to put his views in writing so that the members of the guild might comment on them to the end that a standardized method of examination should be formulated as sponsored by the guild.

In Mr. Wodell's judgment, candidates (including charter members) should be asked to show:

1.—The ability to demonstrate a tone of musical quality; sustained evenly and steadily. In other words the ability to show a pupil with the voice what is a tone of good quality, clear and firm; and also what it is to sing with a good sostenuto and legato.

2.—If the candidate be voiceless, then to show how to teach a pupil so as to enable that pupil to sing a tone of good quality, sweet, clear, and firm; in other words to sing with musical quality, and also with good sostenuto and legato.

3.—To show knowledge of at least elementary harmony, and of musical form with especial reference to vocal forms. This to ensure the teaching of phrasing upon a truly musical foundation.

4.—To show ability to teach English diction so that the pupil may be led to sing with distinct enunciation of the vowels and clear articulation of the consonants, modified according to the style of composition.

5.—To show knowledge of the chief different styles of composition for the solo voice and of the principles of "Interpretation," so that the musical and emotional content and verbal meaning may be adequately set forth by the pupil.

6.—To show ability to play accompaniments in a musically manner, or sense enough to pay a good accompanist to do so.

7.—To show by demonstration with one or more pupils—or subjects (singers) provided by the examining body—some ability to classify voices, and give at least one first lesson to meet obvious needs of one pupil at the time of examination.

8.—To show ability to sing in tune, and to know when a singer sings out of tune, and how to remedy untuneful singing in another.

9.—To show a good general knowledge of present day, as well as past day, vocal literature relating to material for

graded and progressive studies for pupils for voice development and skill in the art of singing.

10.—To show sufficient knowledge of Italian and French.

The program outlined above is calculated to drive charlatans out of vocal teaching much more effectively than could be done by legislative methods. To be sure, standardization of teaching practice in this profession is exceedingly difficult because of the lack of agreement among vocal teachers as to sound vocal methods. Nevertheless, it ought to be possible to devise a test along fundamental lines which would keep swindlers out of vocal teaching and thus safeguard the ambitious and often too credulous aspirant for vocal distinction.

The activities of the guild will not be confined to reform work. It proposes to entertain celebrated musicians, both singers and instrumentalists; to take an interest in school music to the end that pupils shall receive full credit for outside music study; to enlist the interest of ministers in church singing; to try to make it obligatory for school teachers to have had vocal training; to give concerts with pupils from various studios as participants; to organize a chorus recruited from the various studios and to co-operate actively with any movement to restore opera in Boston.

JOHN D. ROCKEFELLER, JR., CONTEMPLATES CARILLON FOR NEW YORK CHURCH.

John D. Rockefeller, Jr., paid a short visit to Gloucester on Wednesday, July 26, to hear the new carillon of bells installed in Our Lady of Good Voyage Church, which were played for the first time last Sunday. Accompanied by his secretary, Mr. Rockefeller came by train from his summer home at Seal Harbor, Me.

He was met at the railroad station by Capt. Manuel P. Domingoes, Alderman Antoine A. Silva and G. L. Taylor of England, manufacturer of the bells, who came here for the installation. At the church Mr. Rockefeller met the Rev. Francisco G. Martin, the pastor. After an inspection of the church property and the playing balcony, the party went to the top of Mount Vernon hill, nearby, where a half hour's concert was given for the benefit of the visitor by Carillonneur George Stevens, assisted by Edward Shipman Barnes, a New York organist.

Mr. Rockefeller was much impressed by the bells. It is understood that he is interested in the purchase of a similar set of chimes for a New York church.

ALEXANDER L. STEINERT TO ENTER PARIS CONSERVATORY.

Alexander L. Steinert, Boston composer, leaves for Europe soon to enter the Paris Conservatory in order to continue his study of music and composition. Mr. Steinert, who is twenty-one years old, is the son of Alexander Steinert of M. M. Steinert & Sons Co. He graduated a few weeks ago from Harvard University—"magna cum laude." While a student he composed a good part of the last two Hasty Pudding Club shows. His piano pieces have been played by Cortot, Schmitz, Grainger and Gebhard, while

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his songs have been performed by Frieda Hempel, Margaret Matzenauer and others. Mr. Steinert's ambition is to be a composer and orchestral conductor.

J. C.

George Brown on Vacation

George E. Brown, of the Wolffsohn Musical Bureau, left last week for Nova Scotia where he will spend a couple of weeks' vacation with his parents. He will also visit Charlottetown, Prince Edward Island, where he is interested in one of the largest silver and black fox farms on the island. Mr. Brown was one of the pioneers in the silver fox breeding industry, for commercial purposes, but since the war the market price of these valuable pelts has been greatly reduced. He may also be expected to return with a number of signed artists' contracts, secured while away.

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NAMING THE MS.

By Clarence Lucas

When I was a very little boy I heard a piano piece which impressed me deeply. I was told that the title of the impressive piece was "The Maiden's Prayer." I did not know what a maiden was, but I thought it must be a peculiar kind of animal to require a prayer so different from "Now I lay me down to sleep."

More than half a century later I heard a pianist play a little thing of his own which he called "Red House," and I thought what a peculiar kind of animal a composer must be who gives such a concrete, square and colored name to a sequence of sounds which cannot be rectangular, material or red.

I was always grateful to Bach, Beethoven, Chopin, Brahms, that they sent their works unnamed into the world. I am glad that Chopin's Impromptu in A flat is not called "Cherry Blossoms." I am pleased beyond measure that Brahms did not call his G minor rhapsody, "Leapfrog." I am overjoyed to know that Beethoven did not name his C sharp minor sonata, "Moonlight." Bach's forty-eight preludes and fugues were written for an instrument tuned on the then modern equal temperament scale. "Well tempered, therefore, is not a title, but a description of the instrument required."

But the public dearly loves a title. Mozart's friends tacked the name of "Jupiter" on to the C major symphony, and the title has stuck there for a hundred years. The "Jupiter" symphony does not sound as royally immense to us as it sounded in 1800. This symphony by any other name would seem as great. The name, in fact, means nothing. It is only a convenient label and is as useful as "White Horse" on a bottle of whiskey and "Beechnut" on a package of bacon.

My mother used to play a composition called "Silvery Waves," by a composer whose name, I think, was A. P. Wyman. I always asked for "Silvery Waves," not because there was any suggestion of metal or water in the piece, but simply because the name served as a label or a number. It might just as well have been called "Golden Rod" or "Platinum Hints."

Among all the great composers Schumann appears to have made the greatest use of titles. His "Carnival," for instance, is broken up into many sections, each one of which has a name. The names may be omitted without the slightest injury to the music, as I found many years ago when I tried to fit the right name to the section the pianist was playing. When I realized that I could not discover which section the player was interpreting I discovered that the music was sufficient unto itself, and I took no further interest in the superfluous titles.

Schumann's "Scenes from Childhood" are among the most poetic little compositions ever written for the piano. But let any pianist play these pieces to any audience and ask the hearers to guess at the titles. Could any one ever hit upon the name the composer has given any movement? He could not. The titles, then, are practically meaningless. Chopin called his little pieces preludes, and left the hearer to supply whatever titles he thought most appropriate.

No doubt the readers of these columns have heard of Handel's air and variations called "The Harmonious Blacksmith." The music would no more suggest "Blacksmith" to the hearer than Nevin's "Narcissus" resembles the flower. But Handel is supposed to have sought shelter in a blacksmith's shop during a shower and heard the blacksmith hum the air which the composer subsequently used for his celebrated harpsichord solo.

I always looked upon the story as one of the romances which often get entwined around the historical truths of great men's lives. But roaming through rural England on my bicycle some years ago I found the little church at

Whitchurch, twelve miles northwest of the London post-office, and in the churchyard was a tombstone "in memory of William Powell, the Harmonious Blacksmith, who was buried 27 February 1780 aged 78 years. He was parish clerk during the time the immortal Handel was organist of this church." I photographed the tombstone in the month of March, before the leaves came out to hide the church.

Handel was appointed organist of this church, or chapel as it was then called, in 1718. His collection of "Lessons for the Clavecin" was published in 1720, when the blacksmith Powell was about eighteen. These Lessons were as popular in the eighteenth century in England as Beethoven's



Photographed for the Musical Courier by Clarence Lucas
THE GRAVE OF THE HARMONIOUS BLACKSMITH
AND HANDEL'S CHURCH, NEAR LONDON

sonatas were in the following century. But Handel had no more to do with the naming of his Air with Doubles than Beethoven had with the naming of his Sonata quasi una Fantasia. The public alone was responsible for naming one "The Harmonious Blacksmith" and the other "The Moonlight Sonata."

There is about as much moonlight in the sonata as there is blacksmith in the Air and variations. But the public will have titles. And perhaps these titles to popular compositions are the equivalent of the endearing nicknames we all give to the friends we love the best.

SUMMER NOTES

Alberta Price Williams, wife of Vernon Williams, tenor, and son of the late H. Evans Williams, writes of her husband's progress in operatic roles in Milan, Italy, where the young couple have been for two years. Her mother, widow of the late Parson Price, is expected there this month, as an interesting family event is anticipated in September.

Prizes for the best essays by pupils of the Night School, on West Forty-second street, New York, were awarded by Zilpha Barnes Wood, the subject being the performances of the Grand Opera Society of New York, of which she is founder and president. "Carmen" was the subject chosen, and Anthony Sanchez was awarded first prize, the second going to L. Hevarado; apparently both are Spanish boys.

Herbert Stavely Sammond, conductor of the Brooklyn Morning Choral, the choral union of Middle Collegiate Church, New York, and the Asbury Park Apollo Club of forty voices, has ended a busy season, these clubs, his synagogue and private teaching taking all his time. He spent a portion of last month at Asbury Park, and after attending the convention of the National Association of Organists in Chicago will motor with his family to Schroon Lake in the Adirondacks for a month's rest.

Lisbet Hoffmann, pianist and teacher, head of the department of music at the Walker School, Simsbury, Conn., gave a musical and reception in June to Mme. and Mrs. Felix Schumann, the latter being a grandson of the famous composer.

Mildred E. Riesberg of Utica, said to be a talented young pianist, daughter of the late Ernest Riesberg, who was him-

self an excellent musician, played piano pieces by Rachmaninoff and MacDowell at a recital by pupils of Professor and Mme. Modeste Paul Champoux, of Syracuse. Nineteen vocal and piano numbers made up a very delightful program.

Hans Merx sailed for Europe on the Oropessa June 10, being engaged for six song recitals in the Kursaal at Baden-Baden, Nauheim, Carlsbad, Ems, Kissingen and Wildbad. He will also give joint recitals with Maurice Dumesnil, the French pianist, in Wiesbaden and Mainz, and song recitals in September in Cologne, Dusseldorf and Berlin.

Ashley Pettis Scores in Babylon

Ashley Pettis is extremely busy during the summer months in preparation for his recitals this coming season and also with a large summer master class.

Mr. Pettis appeared in concert recently at Babylon, New York, and the Babylon Leader, under date of June 16, had the following to say of this young artist: "Ashley Pettis opened the program with a Brahms rhapsodie, which he played with a mature musical judgment, and the renditions of his subsequent numbers were never below the highest level of excellence. His technic was superb and his cultured intonation always predominant."

Early in July Mr. Pettis appeared at Chappaqua before a large discriminating audience, and his success on this occasion was noteworthy. The Chappaqua Bulletin, under date of July 7, said: "Mr. Ashley Pettis, a pianist of remarkable ability, was at his best on this particular evening, and each number he rendered was extremely delightful. Mr. Pettis' performance was entirely free from the mechanical effect so often spoils a piano recital, and his rare spirit and technic was fully appreciated by the audience."

Leginska Pupils in London Recitals

From London comes word that two of Ethel Leginska's most talented pupils, Evelione Taglione and Lucille Oliver, on whose playing the New York critics have already passed favorable judgment, were among the successful recitalists of the season.

Miss Oliver appeared at Wigmore Hall, playing compositions by Bach, Chopin, Leginska, Debussy and Ravel, and was joined by Leginska in the performance of Mozart's sonata in D for two pianos.

Miss Taglione played at the same hall on July 13, her program including Schumann's "Scenes of Childhood" and works by Leginska, Ravel, Beethoven and Chopin. As with Miss Oliver, Leginska joined this talented pupil of hers in the performance of one group, Stravinsky's "Cinq pieces pour piano a quatre mains" and Ornstein's "Valse Bouffon."

Both of the younger pianists were received with enthusiasm, as was also their teacher, whose popularity in England is unquestioned.

High Praise for Glenn Dillard Gunn

Glenn Dillard Gunn, whose new Chicago school of music opens September 11, in the new north side quarters, 1254 Lake Shore Drive, gave a recital for his summer master class at the MacPhail School in Minneapolis on July 13. Dr. James Davies commented in part as follows, in the Minneapolis Tribune: "The recital of Glenn Dillard Gunn last night attracted an unusually large audience. . . . The dominating note in everything he plays is that of a strong personality. . . . There is independence of exposition that invariably leads one to closer intimacy with the musical thought. Without indulging in extravagances of any kind this gifted pianist glorifies his art by the substantiality, sincerity and musical taste that are in evidence through every measure that he plays. It is gratifying to learn that he will give another recital early next season."

Lady Mayoress of Sydney Entertains

The Lady Mayoress (Mrs. W. P. McElhone) of Sydney, Australia, gave a tea in honor of Mrs. Guy Maier and Mrs. Lee Pattison, the wives of the distinguished pianists who are making an Australian tour. Tea was given in the Lady Mayoress' spacious rooms at the Town Hall, which were beautifully decorated with vari-colored chrysanthemums. A short musical program was given by Clifford Lathlean, of the N. S. W. Conservatorium, and Lilian Gibson, contralto, for whom Nellie Melba has just predicted a remarkable future. Over one hundred guests were present.

At five o'clock, the Lord Mayor of Sydney, W. G. Layton, Deputy Town Clerk, and Alfred Edward, braved the feminine galaxy to add their tribute of welcome to the visitors.

Spalding Re-engaged for Paris Conservatory Orchestra

At his last concert in Paris with the Conservatoire Orchestra, Albert Spalding, who was the first American violinist ever to be invited to appear with the orchestra, was accorded a triumph. Philippe Gaubert, the distinguished conductor, manifested his enthusiasm by wishing to engage Spalding on the spot to play the Brahms concerto next season at the Conservatoire concerts. This, however, could not be arranged, as Spalding is due to play in the United States from early October until late April, but a promise was extracted from the American violinist that he would appear at the Conservatoire the following winter season that he plays in Europe.

Many Fall Dates for Sundelius

Her popularity ever on the increase, Marie Sundelius, of the Metropolitan Opera Company, will fill many important fall engagements. Among the cities that will hear the artist at that time will be Minneapolis, St. Paul, Appleton (Wis.), Springfield (Ohio), Washington Court House (Ohio), Bradford (Pa.), Jamestown N. Y., Bridgeport, Utica and Providence.

Marie Louise Todd Vacations

Marie Louise Todd, pianist and teacher, is spending the summer months at her camp at Old Forge, N. Y.

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RICHARD STRAUSS CONDUCTS A "STRAUSS FESTIVAL" IN FREIBURG, ANCIENT UNIVERSITY TOWN

Composer in Fine Fettle and Performances Unusually Fine—Emmy Krüger Scores as Octavian—Rest of the Cast Also Distinguished

Freiburg (Baden), Germany, July 14.—Richard Strauss, the supreme master of contemporary German music, is rarely heard—or seen—these days outside of Vienna and Salzburg, his "pet" among towns, or possibly America and such countries, where the financial allurements are more tempting than in the land of his birth. Nevertheless the manager of the lovely little theater in Freiburg, the ancient university town at the gate of the Black Forest, with the most beautiful mediaeval cathedral on German soil, has succeeded in bringing the coveted composer here to conduct a Strauss festival that comprised every phase of his art. And Strauss himself has not regretted the effort, for he was given ovations such as, according to himself, he has not experienced in his whole life.

While it may not be important to the rest of the world whether Freiburg has a Strauss Festival or not, there was something about this particular event that places it beyond the ordinary events of this character. Alone the fact that this town of 80,000 inhabitants had the courage to organize a series of performances which cost nearly a million Marks (still a respectable sum in Germany!) so that seats had to cost 300 Marks, which is about one-tenth of the average middle-class income per month, is a test of the appeal that advanced music is capable of in a provincial town. Before the opening of the first performance every seat was sold out for the series and the manager was sure of a handsome profit on the undertaking!

STRAUSS IN FINE FETTLE.

And, indeed, the performances proved that people got their money's worth. While the orchestra, despite augmentations from Baden-Baden and Karlsruhe, was not exactly first-class, there was, on the stage, a degree of excellence that would have done honor to any large theater. Two performances each of "Salomé" and "Rosenkavalier" and of the "Legend of Joseph" together with the "Alpensymphonie," were conducted by Strauss, who was in excellent spirits and conducted as he does only when he is at his best. Aline Sanden was the Salomé and Ernst Krauss, of Munich, the Herod. Irair Godesco danced Joseph.

EMMY KRÜGER AS OCTAVIAN.

The high-water mark was reached with the "Rosenkavalier," for which a really fine quartet of soloists had been gotten together. Emmy Krüger, the great new Isolde of the German operatic stage, sang Octavian. An unusual combination of qualities—an entrancing voice, a lovely slender stage presence, truly aristocratic bearing—made her performance really convincing, and one was quite ready to believe that a young "rose cavalier" of that stamp might turn the heads of both the elderly princess and the inexperienced Sophie. The artist received ovations at the end of the performance and even afterwards on the street.

Richard Mayr, of Vienna, was a unique Ochs, both as the

successor of an incomparable basso and as impersonator. Both Zdenka Fassbender of Munich and Grete Merrem-Nikisch, of Dresden (daughter-in-law of the late conductor) were excellent, the first (as the Princess) with her fine womanly dignity, the second (Sophie) with her wonderful charm in voice and appearance.

Besides the operatic performances there was a choral and orchestral concert, at which the rarely-heard sixteen-part "Hymn" and "Der Abend," as well as the "Tailleiter" ballad for chorus, were sung, and a series of orchestral songs splendidly interpreted by Gretel Stückgold, the Munich soprano, preceded by the "Festliche Praeludium," for orchestra.

H. W. D.

Dr. Frank E. Miller at the Haywood Studios

The Normal Classes of the Haywood Institute, which have been in session since July 3, were favored with a lecture by Dr. Frank E. Miller, the eminent throat specialist of this city, on Thursday evening, July 19. Dr. Miller discussed the technical side of voice culture, basing his statements on his extensive experiments with most of the great singers of today. His theories, evolving from his practical knowledge and experience along scientific lines, were illustrated with stereopticon slides.

After the lecture, demonstrations were made with Blanche Goodwin and Dorothy Higgins, who are here with their teacher, Frederick W. Bailey of Worcester, Mass., studying under the direction of Mr. Haywood. Their voices were of such unusual production that the discussions and opinions among the audience regarding same were varied and interesting.

More News of Namara from Abroad

From Italy, France and England comes word from Marguerite Namara that she will return abroad next January and open her European season with a recital at Albert Hall, London, on February 4, touring thereafter as soloist with the London Symphony, under Sir Landon Ronald. In Italy, the soprano spent considerable time resting after her strenuous American season on the shores of lovely Lake Como, and such was the fascination exerted upon her by the beauties of the spot that she lingered almost too long before rushing back to more prosaic England to fill engagements there.

Pfeiffer Arranges Fine Wildwood Programs

The municipal orchestra and chamber music concerts being conducted on Sunday evenings at Wildwood, N. J., under the direction of Walter Pfeiffer, are arousing considerable enthusiasm. Excellent soloists are presented, the

orchestral concert on July 16 bringing forth Mildred Faas, soprano, and Richard Forster, flutist. The following Sunday there was a chamber music concert, the soloists being Emily Stokes Hagar, soprano; Pietro Wizla, baritone, and Gerold A. Schon, cellist. July 30 Marie Stone Langston was the artist heard. Attractions programmed for forthcoming concerts are: August 6 Hotz Male Quartet and Walter Pfeiffer, violinist; August 13, Millo Picco, baritone; August 20, five members of the San Carlo Grand Opera Company.

Luella Meluis Returns to Royat, France

Luella Meluis, coloratura soprano, whose success in this country last season in concert was pronounced, has returned to Royat in the French Alps from London where she went to attend the wedding of her friend, Alicia Du Pont, to Harold Glendenning.

Mme. Meluis is spending the summer making a tour of the watering places in the French Alps with Jean de Reszke and Mme. de Reszke, with whom she lived and studied for some years.

It was through Mme. Meluis that Miss Du Pont began to study voice with de Reszke which terminated, however, when she fell a victim to Cupid's dart. Miss Du Pont felt, therefore, that her wedding would not be complete without Luella Meluis being present. So the prima donna's motorizing tour with the de Reszkés was temporarily postponed until after the wedding.

While it is understood that Mme. Meluis will not continue under the same management as last year, she is expected to return in October or November to fill a number of return engagements in places where she sang last season.

Claude Warford's Summer Session

With double the number of students for Claude Warford's summer session registered over last year this teacher is having an unusually busy summer term.

Of the four Friday afternoon musicals planned two have taken place. At the first Tilla Gemunder, Emily Hatch, Marjorie Lauer and Marjorie Bell, sopranos; Donat Gauthier, tenor, and Ralph Thominson, baritone, were the artists.

At the second musical Florence Otis, recently returned from a five weeks' western tour; Katherine Fell, Marie Cervero, Gertrude Eastman, Gertrude McDermitt, Winifred Cainen and Walter Koch furnished the program. Several Warford songs were featured at this musical, "Twilight of Dreamin'" and "The Last Wish" being recently published numbers.

Drake to Manage "Miss Bobby" Besler

Charles Drake announces that he has arranged to manage the concert affairs of "Miss Bobby" Besler, whose programs of charming original songs in costume have lately grown so popular. Miss Besler's last New York appearance was a recital for the Wellesley College Fund. She is at present in Europe.

Some Unusual Comments About the Playing of SYKORA Russian Cellist

"The technical audacity and brilliancy of the playing of this Russian virtuoso border upon the miraculous."—*New York Evening Post*.

"He is a real master of his instrument, possessed of a technic at once firm and elastic, a tone of great richness which he controlled with great delicacy."—*New York Tribune*.

"A cellist of unusual attainments, of facile technic and impressive style. He plays with fine tone."—*New York Times*.

"He disclosed excellent qualities of tone, technic and style, and interested a large audience with his playing."—*New York Globe*.

"There can be no question that Sykora is an accomplished virtuoso."—*New York American*.

"Disclosed a deep ingratiating tone and finished musicianship."—*New York Evening World*.

"Sykora has both the technic and the tone of a first class cellist."—*New York Evening Mail*.

Season 1922-23 Booking

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Aeolian Hall, New York

4832 Dochester Avenue, Chicago

MANY LOCAL RECITALS CLOSE DENVER SEASON

Second Commencement Recital of Wolcott Conservatory— Recital and News Notes

Denver, Colo., July 20.—Denver's brilliant musical season closed with a deluge of unusually meritorious local musicals. Among them was an interesting evening given by advanced vocal students of Hattie Louise Sims, June 12. Susan Cleverly, Mrs. Harry Bellamy, Bertha Becker Cotter, Albert Hyflin, Mrs. Richard Osenbaugh, Edward Votter, Mildred Ruhge, Mrs. Thomas D. Burns and Mrs. Lafayette Hughes presented the program with marked style and finish.

SECOND COMMENCEMENT CONCERT OF WOLCOTT CONSERVATORY.

The commencement exercises of Wolcott Conservatory took place June 9 at the Wolcott Auditorium, with prominent speakers and musicians taking part. The Denver String Quartet contributed several numbers. R. Jefferson Hall played an organ prelude and postlude, and the following winners of gold medals performed the winning selections: Mathew Malneck, violin pupil of Henry Trustman Ginsburg; Clare John Thomas, tenor pupil of Elwin Smith; Fay Israel, piano pupil of Francis Hendriks. In addition, addresses were given by Bishop Fred Ingle, Edward Irving Thayer, Dr. Frank Wilbur Chace and Dr. L. B. Longacre. Certificates were presented by Dean E. J. Stringham, who also made the interesting announcement that Anna Wolcott Vaile had given The New Civic Symphony Orchestra \$1,000 in the name of the Wolcott Conservatory.

RECITALS AND NEWS NOTES.

A recital by thirty vocal pupils of Florence Lamont Abramowitz took place June 12 at Knight-Campbell Hall, and was unique in that all taking part had studied a year or less.

Josephine Trott's closing violin recital was given by her senior class, the students themselves voting on the best performance of the program. The prize was won by George Smaldone.

Gertrude Winne, a little pianist of fourteen and pupil of Clara Crane Laws, gave a recital, June 22, and displayed promising talent. Her interpretation and style stamp her as unusual, and further development will be watched with interest.

Vocal pupils of E. H. Baxter Rinquest gave a recital on the same evening, the program being interpreted by Oenone Clough-Hickling, Ray Stevens, Agnes Cox, Walter Kelley, Kate Atwood, Elmer L. Nelson, Mrs. Bradford Clark, John Jameson, W. H. Burns and Mrs. Edgar Williams.

Madeleine Blickenderfer, who has just returned to Denver after an additional year of study with Blanche Dingley-Mathews in Boston, appeared in a piano recital, June 27, and proved to have unquestioned ability. Her program included representative compositions, all performed with interpretative charm, good technic and fine tonal balance.

Camp Wellington Foltz, whose choral club, "The Choristers," has become well and favorably known in Denver this season, presented his voice and piano students in a delightfully varied program on June 24 at Knight-Campbell Hall.

Freda Thompson, violinist, gave a recital on July 6, assisted by Riccardo Forrest, pianist.

The Civic Symphony Orchestra, now in process of forma-

tion, as previously chronicled in the MUSICAL COURIER, has made great strides during the last month. Enough of the necessary guarantee to insure the success of the undertaking has already been subscribed, and applications from musicians who wish to be members of the orchestra have been pouring in steadily. The try-outs have already begun and seventy-five competent players will be selected from the total number, so that rehearsals may begin by August 1. Horace Tureman, who has been engaged as conductor, is a valuable man. Furthermore, his skill and cleverness in obtaining results with the minimum of time and effort has more than once been demonstrated in Denver, and it is felt that the artistic future of the new orchestra rests in competent hands.

J. T.

Hageman Leaves Chicago Musical College

The MUSICAL COURIER received the following communication from Richard Hageman, with the request that the letter be published as soon as possible in these columns:

"A recent article, appearing in the MUSICAL COURIER, read to the effect that I was to continue teaching at the Chicago Musical College after and during my engagement with the Chicago Opera Company. This is a mis-statement of facts.

"I have entered into an agreement with the Chicago Musical College, whereby I have purchased the cancellation of my contract with that institution and I shall be in no way connected there with the exception that during the period of their summer 'master school,' I shall teach there for the period of five weeks, beginning the last week of June.

"As statements which have appeared are very misleading and harmful, not only to me, but also to hundreds of students, I trust you will correct this error and give it publicity sufficient to correct the erroneous impression it has created.

"Assuring you that I do not doubt that you were misinformed and that you are in no way responsible, I am

"Very sincerely, (signed) RICHARD HAGEMAN."

Ernest Schelling Composing New Orchestral Symphonies

Ernest Schelling, "America's own master composer-pianist," is spending the summer at his villa on Lake Geneva, Switzerland, writing orchestral compositions. News reaches these shores that at least one orchestral work will be completed before his return to America, and will be heard here during the coming season.

Last season Mr. Schelling's "Impressions from an Artist's Life" was played by the leading orchestras in the country, including the New York Symphony Orchestra, the Boston Symphony, the Philadelphia, the Chicago, the Indianapolis and the Detroit orchestras. Audiences and critics greeted the work with unanimous appreciation.

Mr. and Mrs. Schelling sailed for Europe on the S. S. Paris the middle of May. They went directly to Switzerland, where the American musician settled at Lake Geneva to put down on paper many themes that have captured his imagination during the past year.

As relaxation, he participates in the famous water sports on the lake, especially in canoeing, at which he is quite an expert. At the end of September Mr. Schelling will go to Scotland for a week of grouse shooting. The composer-pianist maintains that the practice is good for steady hands. In October he starts on a continental concert

tour which will take him through Spain, Scandinavia, Poland, France, Holland, where he will play his "Impressions" with Mengelberg's orchestra, and to England, where he will play the "Impressions" with the London Symphony.

Mr. Schelling returns to the United States the beginning of December, when, under the management of Daniel Mayer, he will commence an American transcontinental concert tour.

In the future Mr. Schelling plans to devote his time equally between concertizing and composing.

"I find," he writes from Geneva, "that theoretically and practically, the ideal thing for me to do is to alternate my work before the public, with several months in some quiet retreat where it is possible to do creative work. Both these means of expression seem necessary for my mental and psychic equilibrium. My contact with my audiences during the concert season keeps me in touch with the pulse of public appreciation and growth, and is stimulating to musical ideas. My months as a writing recluse afford me an outlet for these ideas. Each activity enriches the other."

R.

Sylva's Carmen Delights Hollywood

Marguerite Sylva scored another one of her telling successes as Carmen on July 8, when she appeared in the Bizet work in company with Edward Johnson, Henri Scott, Carl Gantvoort and others, in the Hollywood, Cal., Bowl.

The Los Angeles Examiner said in part:

"Beautiful Marguerite Sylva, one of the most renowned interpreters of the title role, was at her best. Vocally she charmed in every appearance, and her work in the ensembles and concerted numbers was vivacious and always redolent with histrionic art, and the dashing qualities which are so essential to this beautiful cigarette girl—born adventurist with life and love. . . . Mme. Sylva's voice surmounted the orchestra even in its most dramatic moments. She well justified the high fame she enjoys in this role."

Marguerite Sylva played a never to be forgotten Carmen, the coquette, the eternal vamp, intoxicating but not the wildcat; she invested the part with vivid charm," said the Hollywood News. "She revealed a voice of rare warmth and richness, always equal to the occasion, proving herself an incomparable artist."

And while in the West, Mme. Sylva also sang for the radio. The following is from the Los Angeles Times:

"Out in the gathering dusk of approaching night stood 'the greatest living Carmen,' Marguerite Sylva, putting her whole soul into the songs she loves, while the microphone picked up her voice, carried it back into the tiny broadcast room where the broadcast transmitter did its duty and sent it away to thousands less fortunate perhaps than those who were within unassisted earshot of the roof of the Times Building. Unhampered by any peculiar acoustic qualities of the broadcast room, Mme. Sylva put all the spirit and color into her selections that personal vision of her audience could have brought from here. She could look to the horizon and know that away down below that imaginary line where earth and sky meet, her voice was being heard throughout radio infinity. The 'Habanera' from 'Carmen' (by Bizet), 'All for You' (by Martin) and 'Somebody Loves Me' (by Cox), her three numbers, all had special meaning. If one might be allowed to paraphrase a bit, the 'Habanera' was sung for all of you, and it is certain that thousands of 'somebodies' loved her for the glorious songs she gave to them."

ROSING

"Rosing is more than a tenor—he is a brain—a heart—a temperament and a talent."
—Chicago American, March 9th, 1922.

"His all Moussorgsky program last night reduced his audience to the breathing silence which arises when artistic communication is complete." — N. Y. World, Jan. 6, 1922.

"Each song has a story eloquently and melodiously told." — N. Y. American, Nov. 26, 1921.

"Can spin out phrases with no apparent limit." — N. Y. Eve. Mail, Nov. 26, 1921.



"Sings vibrantly, elastically, freely, clearly." — Boston Transcript, Jan. 4, 1922.

"As vocalist alone he would command admiration." — Boston Herald, Jan. 4, 1922.

"An artist of genuine power and a singer worth hearing." — Chicago Eve. Post, Mar. 9, 1922.

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"A beautiful voice." —*Philip Hale, Boston.*



Photo by Apeda, N. Y.

"Beauty of tone, English diction impeccable." —*New York Tribune.*

"Greatest contralto of a generation." —*Chicago Evening Journal.*

"An opulent and finely trained contralto."

—*St. Louis Post Dispatch.*

"Endowed with an exceptionally natural voice—a genuine contralto, temperamental to her finger tips."

—*Detroit Free Press.*

"A voice of great beauty." —*Pittsburgh Gazette.*

"Glorious voice." —*Denver Rocky Mountain News.*

"A voice of rich sonority and volume." —*Seattle Post Intelligencer.*

Management: HARRY and ARTHUR CULBERTSON

Aeolian Hall, New York City

4832 Dorchester Avenue, Chicago

MUSICAL COLLEGE OF GREAT UNIVERSITY PREPARES TO OPEN HUGE THEATER

(Continued from page 7)

ful if anything of the kind in the world may be regarded as coming within the class that it establishes. The Eastman Theater and Eastman School of Music jointly occupy a vast stone edifice, covering the greater part of a city block, at Main and Gibbs Streets, teeming with art treasures, and sheer beauty in architecture, decoration, rich marble, and rare woods. 3,400 seats command a view, unbroken by pillar or post, of a stage ample to accommodate any spectacle ever presented on Broadway. Broad foyers, exceeding in spaciousness the promenades of the great opera houses of the world, hung thick with masterpieces of art, and in every direction priceless, good taste lures the visitor to aesthetic enjoyment.

MILLIONS INVOLVED.

Wealth, representing millions, provided these charming surroundings and the truly lovely atmosphere. But it is neither the wealth of beauty, nor the vast investment that furnishes the Eastman Theater's most distinctive claim to the attention of the world. Unique in many respects, distinctive in all, its chief claim to fame is summed up in one word—significance!

Above its portal is an inscription, "dedicated to the enrichment of community life," which tells its own story of the sociological aims behind the massive pile. And no secret is made of the fact that the theater will be largely used as a laboratory and a clinic for scientific study of the problems associated with popular priced entertainment and a center of experiments having for their purpose the more extensive employment of good music in that field.

To this end the Eastman Theater will conduct, in connection with the Eastman School of Music, a special department for the teaching of motion picture organ accompaniment. This special department will be located in ample quarters above the foyer of the new theater. Here, under the most competent instructors available, the student will not only be taught the technic of the type of organ found in many of the largest motion picture theaters, but will also learn to know and properly play musical compositions best suited to accompany and interpret the whole varied range of screen offerings. A fine unit organ designed especially for motion picture work will be installed in this department. It will contain sixty-two stop keys and a complete equipment of trap and percussion instruments.

COURSES IN MOVIE ACCOMPANIMENT.

Courses in motion picture accompaniment are not, of course, an innovation. In fact, they are part of the curriculum of several music schools in this country and abroad. But that in more than one respect the inauguration of the new Eastman Theater course will mark a new departure and measurably broaden the possibilities for acquiring proficiency in this field will be instantly recognized when it is known that the studio in which the pupil will receive instruction will be equipped with all modern facilities, including projection apparatus and screen, for the showing of screen offerings. The pupil, therefore, will have before him the actual picture he seeks to interpret. He will study and practice under practical, rather than theoretical conditions. It is possible that this combination of superior facilities environment and atmosphere will enable the pupil to attain greater proficiency in the improvisation, synchronization and interpretative excellence of motion picture musical compositions than has heretofore been developed. Advanced pupils will be given opportunities in actual work in the big theater.

SPECIALLY BUILT ORGAN.

The Austin Organ Company, Hartford, Conn., has built for the Eastman Theater an organ that will be not only the largest in any theater in the country, but also one of the most complete in point of musical scope, tonal quality and mechanical ingenuity of any instrument in the world. Plans and specifications were drawn by Harold Gleason, organ expert for the Eastman School of Music, and represent the results of months of study of organ construction, during which time Mr. Gleason, at the request of George Eastman, visited the principal organ manufacturers in this country and Europe and inspected and played a number of the important organs here and abroad. After planning an instrument combining the best features found in his quest, and incorporating a number of new and unique features of his own designing, Mr. Gleason submitted the plans to a number of eminent organ experts and organists of important motion picture theaters. The instrument, which will be used primarily for accompanying motion pictures, will be equally effective for use with large orchestras and concert performances. It will have four manuals, and in addition a floating orchestral and string organ. The specifications also provide for a complete echo organ, including celestial harp and chimes. Other divisions of the main instrument, each under expression control, will be the great swell, choir, solo and pedal departments. Provision has been made for introducing a number of percussion instruments and traps such as the tympani, oriental gong, xylophone and deep bell. A set of chimes of different quality from those of the echo organ and a harp of special design, are included in the specifications. The organ will have 154 complete stops and will contain every

variation of organ tone color as well as all the fundamental tones. It is believed the instrument will set a standard for motion picture theaters far in advance of anything yet designed.

The Eastman School of Music proper has nine two-manual practice organs, with space for four additional ones, and two three-manual studio organs, while in Kilbourn Hall, a beautiful assembly room seating 500, designed for chamber music and recitals, there is an instrument of refined and beautiful tonal quality and sensitive expression control that in many particulars is unequalled for organ recitals. Pupils of the school's organ department, who elect to take the special course in motion picture accompaniment, will, of course, have the benefit of this superlative equipment in addition to that of the theater.

The assembling in one building of equipment and facilities of such outstanding superiority, and the employment of the best musical instructors available both in this country and Europe, will make Rochester the logical center of a movement that, having as one of its objects the raising of the standard of musical accompaniment of motion pictures and the turning out of proficient organists on a large scale, cannot fail to mark a new era of development and progress for the motion picture exhibitor.

TWELVE SYMPHONY CONCERTS WEEKLY.

Dominating all other factors of the enterprise will be the symphony orchestra, which, under the camouflage of

Zemlinsky of the Bohemian National Opera House at Prague.

ALEXANDER'S IDEAS.

The Eastman Theater will have one of the largest orchestral libraries in the world—actually the third in point of size—requiring a staff of five to maintain its treasures in readiness for constant use. It is the aim of Mr. Alexander to accompany the picture offerings with music not generally used in motion picture houses. He believes that rhythm is the absolute soul of music; that the people want tuneful music, and he proposes to give them good music that is tuneful rather than good music that is dull. He sees in the creation of the new theater orchestra and experimentation along these lines the possibility of the development of musical accompaniment that may become characteristically and distinctively American—the beginning of distinct American music.

JOSEPH C. ROEBER—LIBRARIAN.

Joseph C. Roeber, formerly manager of the orchestra department of G. Schirmer, Inc.; representative of Chapelle & Co., Ltd.; musical editor of the Synchronized Music Company and associate librarian of the Rialto Theater, New York, has been appointed librarian, with Rodney M. Himes as his assistant and three cataloguers—Florence Lusk, Adelaide Tweedle and Helen Wilson. An entirely new system of handling music will be employed through which the sheets will stand upright in steel cabinets especially designed for this purpose instead of lying flat. The library occupies spacious quarters, adjoining the entrance to the orchestra pit and also the musicians' tuning room, lounging, smoking and locker rooms. Separate accommodations are provided for the men and women members of the orchestra and these are equipped with shower baths and every conceivable comfort and convenience. The same is true of the big array of dressing rooms with which the theater is equipped—enough to provide for any existing opera organization.

RADIO EQUIPMENT.

The Eastman Theater and School of Music is equipped with a complete radio broadcasting apparatus of the latest powerful type, operated solely to provide a valuable service to the community and to provide radio programs rich in musical offerings through the co-operation of the theater and school. Connection with the radio installment is made from both Kilbourn Hall and the theater, thus making available music programs of these auditoriums, which are broadcasted over a radius of hundreds of miles. Although still in an experimental stage, the radio outfit has developed an efficiency that now permits Mr. Alexander to exchange communications and programs with Washington.

CHARLES H. GOULDING—MANAGER OF THEATER.

In conformity with the policy of the University to give the theater in so far as is possible the general aspect and the efficiency of the every-day commercially operated theater, the management has secured Charles H. Goulding, a practical showman, who was selected because of his splendid record and varied experience, particularly in smaller cities where he has had opportunity to demonstrate his ability to establish an intimate personal contact with the public such as is considered highly desirable in an institutional theater of the character of the Eastman.

BEN ATWELL—SPECIAL REPRESENTATIVE.

Mr. Goulding has surrounded himself with a big staff of specialists in the various departments of activities, including an art director, musical director, concert advisor, as well as the usual executive staff. Ben H. Atwell, late eastern representative of the Chicago Opera Association and general press representative of that organization until the upheaval that brought the Herbert M. Johnson regime to an end, and whose successful law suit against the company contributed one of the spectacular phases of last year's pyrotechnics in the Chicago camp, has been engaged for the pre-opening activities in an advisory capacity with the title of special representative. The publicity is in the hands of Fred Harris, a former Rochester newspaper writer, identified with Rochester's organized philanthropies, and who has also handled the publicity for the Eastman enterprises.

OTHERS CONNECTED WITH BUILDING.

The structure of the new theater is of Italian renaissance in design, of imposing appearance and embodies only the best materials, the exterior being of Indiana limestone. In the provision of modern equipment, acoustic properties, artistic appointment and luxurious convenience, neither time, research nor money has been spared. The architects were Gordon & Kaelber of Rochester. The responsibilities of general contractor were undertaken by A. W. Hopeman & Sons Company of Rochester, and 150 subcontractors have worked now on the job, which has employed some 3,000 men throughout its various phases of development during more than two years. Robert E. Hall, consulting engineer, of the firm of Russell B. Smith and Company, with the Rialto, Rivoli, and many other theaters to his credit and who is now also rehabilitating the venerable Empire and the Lyceum theaters, in Times Square, is in charge of construction. Ezra Winter, a Chicago graduate of the Rome Academy of Art, who leapt into fame with his colorful murals in the New Cunard Building, New York, executed for the Eastman Theater a series of four colossal murals descriptive of music in its various phases.

(Continued on page 42)

MADAME VALERI is now visiting Rome, Vienna, Paris and London. She will re-open her studios at 381 West End Avenue, New York, on September 18th. Applications to her Secretary, Helen Wood, at above address.

AUSTRALIAN

INSTANT TRIUMPH OF DUO-PIANO MUSIC.

—*Sydney Telegraph.*

MAIER AND PATTISON
DUO-PIANO THRILLS.

—*Sydney News.*



HEADLINES

RARE DUET PLAYING.

—*Sydney Sun.*

MAIER AND PATTISON SHOW
SOMETHING NEW IN MUSI-
CIANSHIP.

—*Sydney Mail.*

MAIER AND PATTISON

Add Another Continent to Their Laurels

AUSTRALIA EMULATES AMERICA AND EUROPE IN ACCLAIM-
ING THE UNIQUE ART OF THESE ARTISTS IN THEIR

“Concerts of Music for Two Pianos”

These American artists have a lot to offer in the way of big art, but one of the most charming things about their playing is this stimulating appeal. Messrs. Maier and Pattison are virile players, apparently brimming over with the joy of life and art. Early in the program the thunderous applause was supplemented by cheers and "bravos" from the back of the hall.—*Sydney Evening Sun.*

Ravishing music and masterly playing created an extraordinary impression on last night's audience at the Town Hall. The whole evening was like a fairy-story—a new world of musical experience. . . . Our concert-goers were quick to appreciate that fact. By the end of the evening quite a furore was created; cheering predominated in the applause and extra pieces had to be given.—*Sydney Morning Telegraph.*

It may be taken for granted that the art of duet-playing has never been presented here with the exquisite perfection of technique which marked the debut in Australia of Guy Maier and Lee Pattison at the Town Hall last night. . . . The widely entertained hope of a performance out of the beaten track was fully realized and the brief series of duplex-piano concerts was admirably launched by the newcomers.—*Sydney Morning Herald.*

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WEST SHOWS STEADY MUSICAL PROGRESS, SAYS L. E. BEHYMER

Well Known Manager Speaks of the Great Advancement of the Arizona F. of M. C.—Also Tells What Is Being Accomplished on the Pacific Coast

During the greater part of July the "Busy Bee" was in New York. Perhaps some of the Easterners do not know who this is, but it is not necessary to tell anyone on the Pacific Coast that reference is made to L. E. Behymer, who has done so much for the musical growth of the West, and California in particular. In company with Selby Oppenheimer, Mr. Behymer made the trip in the interests of their joint work as managers of the West Coast. These two managers are known as the heaviest buyers in the United States of musical attractions, concerts, opera and symphonic organizations, and by buying in quantities, which means that there is little or no railroad doubling, they are enabled to place locally the best musical attractions at prices which would be impossible otherwise. From all reports it would appear that both these managers will have the biggest season in years. After a stay of some weeks in New York and other cities in the East, they have returned home.

Not only have these two men done much in the musical development of California and the Pacific Coast, but they are also opening up, musically speaking, adjacent territory which has hitherto made very little impress on the musical map. Few people realize what handicaps the far west presents to the musical manager by reason of the long distances and the comparatively small population, but handicaps only make the game more worthwhile to these intrepid workers.

What Mr. Behymer says will be of interest to all who are concerned with music:

PACIFIC COAST MUSIC BROADENING.

"Music on the Pacific Coast has broadened in the last five years. Smaller clubs have outgrown the experimental stage of the cheaper artists and have taken on the authoritative ones of more mature and higher value. The fre-

quent visits of the Scotti Grand Opera Company, the Chicago Opera and the Gallo Opera forces, as well as the Russian Opera visitors, have given an impetus to vocal students, and we find their presence more frequent at opera performances and at concerts of all kinds.

"The continuous success and the added interest in the efforts of Dr. Alfred Hertz and the San Francisco Symphony Orchestra, together with the splendid showing of Walter Henry Rothwell and the Philharmonic Orchestra of Los Angeles, founded by W. A. Clark, Jr., and the tour throughout the state and the southwest of the latter organization, have stimulated interest in the orchestral work, and have added to the prestige of both of these organizations and brought to them capacity houses through the past season. This is particularly evident in southern California, where San Diego has formed its own Philharmonic Orchestra Associations and has taken over six or more concerts by this orchestra for the forthcoming season. Out of the eighty-odd concerts possible in thirty weeks, seventy-five of them have already been arranged for in Los Angeles and in towns of the neighboring territory.

THE WORK IN THE PUBLIC SCHOOLS.

"In the public schools of Los Angeles we have 119 symphony orchestras, made up of the young folk of the school, that are adding much to their musical education, and the fact that Mr. Clark has given to the public schools of Los Angeles a series of concerts for which they pay a small fee for admission—such fee being returned in bulk to such schools according to the number of seats used, to be spent in turn for the purchasing of musical instruments for the orchestra of that particular school—has again added interest to the orchestral work and the civic success of Los Angeles.

"As far as the concert going public is concerned, it has broadened in many ways and has given many families an opportunity to patronize the visiting artists as well as the concerts of the Lyric, Ellis, Orpheus and similar clubs in Los Angeles and throughout the State. The choral societies that have been fostered through the efforts of Community Service have added to the musical demand, and this has resulted in an excellent patronage for this character of entertainment.

SPLendid PROSPECTS FOR THE COMING SEASON.

"The prospects for the forthcoming concert season are of special interest in this respect, as fully seventy per cent. of the subscriptions of the past season have been renewed, while at least thirty-five or forty per cent. proportionately have been added in new subscriptions. Many of the artists engaged for this year are newcomers to California, although they have appeared in many cities in the East. The West during the last five years, and particularly during war times, did not raise the prices either of season tickets or single tickets for musical events. It was felt that the public was already paying a sufficient amount and would not consent to pay more. A hardship has been worked on the local managers, as well as the clubs from this action, and although it has increased the patronage to some extent, the raising of the fees of artists to almost excessive amounts in some cases has caused a less amount of profit and will mean a falling off of the number of concerts unless the fees come down in amount. For this reason, in quite a number of cases, losses were caused which to some extent have hampered constructive work, and although not making it strictly destructive, have worked against the enlargement of territory and the greater attendance at concerts.

MUSICAL JOURNALS ADD TO CIVIC GROWTH.

"The increased circulation of musical journals throughout the West has added much to local interest, particularly

in those places where correspondents of value have been added to the staff of such journals. We find that we are constantly coming closer in touch with the outside musical world, and the fact that many of our daily papers have at last found out that music is of interest to their readers—the same as sports and the social column—has broadened the musical view point and added to those who rely on the Eastern musical papers for their valuable musical information. The clubs are gradually finding that it is necessary to have musical papers on file in order to give them the news and advice that they realize they need, and to augment the work of the local impresario in connection with the work of the club.

ARIZONA F. M. C. ACTIVE.

"The Federation of Music Clubs of the States of New Mexico, Arizona and California have been especially ac-



Murillo Photo

L. E. BEHYMER

tive in helping the local clubs with their valuable advice and assistance and their drives for increased membership. The greatest credit for constructive work rests at the present time with the Federation of the State of Arizona over and above any other State in the Union. The clubs of that State are in active co-operation with the local managers and have shown that the Federation of Music Clubs and the directors of the National Managers' Association not only work in harmony but also help each other's work to a very great extent. This harmonious co-operation is one of the factors that have assisted in developing all of the West, proportionately, far above that of the East. There is a harmonious feeling among local western managers, probably because they are isolated and must work closer together in order to bring to their respective sections the best in vocal and instrumental music.

THE FAR EAST AIDS.

"One factor that is helping the Far West musically is a series of concerts that has been booked in Honolulu, Manila, Java, and particularly Australia, where apparently concerts have not only invaded the theatrical field, but also seem to be supplanting the attraction of the theaters.

"I am told that there are more concerts being given and being booked in Australia at the present time than regular theatrical attractions. The fact that most of the artists booked for these concerts are engaged in New York and travel westward to the Pacific Coast en route to Australia, makes it possible for them to be heard in concert in Coast cities, and many excellent artists visit these cities for that reason who would not do so otherwise."

N. R.

A Busy Summer for Mme. Morrill

Laura E. Morrill has been unusually busy this summer teaching. At the present time she is occupying the studio of one of her pupils in Bretton Hall, as her own on Seventy-second street is being redecorated.

Even during the warm months, many concert engagements are being filled by pupils of Mme. Morrill. Florence McCullough sang recently for the radio in Newark, and so successful was her appearance that she has been requested to sing there at least once a month. Her diction was remarked upon particularly. Another pupil of Mme. Morrill's, Grace Nott, will sing for radio at Bedloe's Island this evening, August 3. Lillian Crosman continues to stay in St. Louis, for her art is much admired there. A New York appearance has been booked for Sarah Edwards for next season.

Owing to the many pupils registered at Mme. Morrill's summer school she will not be able to take a protracted vacation. She will, however, spend a few days with one of her pupils at Concord, Mass., and will week-end with another in Rye, N. Y.

S. Walter Krebs on Program at Columbia

On Saturday evening, July 22, S. Walter Krebs appeared on a program that was given by the Pennsylvania Club in the gymnasium of Columbia College. Mr. Krebs played two groups of piano solos: prelude in C minor (Rachmaninoff) and Caprice Viennois (Kreisler), as well as "prelude D'Amour" and an etude, two of his own compositions. Another composition of his—"America! We Live for Thee"—was rendered by Dennis Murray, tenor, and Mr. Krebs also furnished Gregg Darrow, a reader, with musical accompaniments. An audience of 750 people joined in the refrain of "America! We Live for Thee."

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August 3, 1922

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

THE MOTIVATION IN THE STUDY OF MUSIC LITERATURE

A Report Made by Mabelle Glenn, Director of Music in the Public Schools of Kansas City

[The following article, prepared by Miss Glenn for the Musical Courier, is doubly interesting, because of the excellent work Miss Glenn is doing in co-operating with the St. Louis Symphony Orchestra, playing in Kansas City. The work in music appreciation in the public schools is correlated and articulated with the work being done by the orchestra and during the past year six concerts were given to the children. Kansas City has no orchestra of its own, but the following from one of the daily newspapers is interesting. "The sight of this throng of children enjoying music as their natural right was an inspiring one, but it might well bring a panicky feeling to the citizen who regards music halls and symphony orchestras as unnecessary extravagances. With such a family of children trained to enjoy the best in music, Kansas City can hardly refuse to supply the music and housing which this great multitude is obviously fitted to enjoy." —The Editor.]

"The topic, 'Motivation in the Study of Music Literature,' presupposes another topic that cannot be assumed as a matter of fact upon which we needs must stop and think. That topic is, 'The study of music literature.' An acquaintance with music literature has very little to do with the power of performance. A glimpse about us reveals many very intelligent listeners, people who deeply love music

and regularly attend things musical, who are not performers, and also many performers, who have, as the joke says, 'taken vocal lessons,' and we would add any other kind of lessons, but who have a most limited acquaintance with music literature.

"In the older subject of reading the public schools have long since understood that the fact that a child has been taught to read, has little or no bearing on the kind of literature he will read. Therefore, courses in the study of English literature are provided and required. Through such courses the child is brought in contact with masterpieces beyond the scope of his immediate environment. The technical problems that are involved in such masterpieces, and the mere fact that he shall have gained some facts about them, pale into insignificance beside the hope that in becoming acquainted with really great works of literature, he will have learned to love them and will have formed a taste that will govern the type of literature he will desire to read through all his life.

"Similar courses in music literature call for serious preparation and are in no wise to be confused with aimless and indiscriminate listening lessons. However, even these aimless lessons have shown us a fact that we cannot ignore. That fact is the real hunger of children to hear good music and the absolute necessity of installing courses in music literature. After the foregoing comparisons it would seem needless to emphasize that such courses should be an integral part of the music in the public schools, systematically planned, well supervised and regularly given.

"While speaking of a definite course of study, we are at the same time hoping that there never will be an iron clad course of study, especially if such a course was primarily concerned with facts. Facts about music and the love of music may be as far removed as the East is from the West.

"The teacher who really teaches the love of music must make the covering of facts entirely secondary and adapt any course of study to the music possibilities of the community.

"Nevertheless, there are certain fundamentals which must be borne in mind. Material must be graded and advanced in proportion to the development of the growing child. In choosing material the application of principles used in the so-called regular music course should hold good throughout. For example:

(1) The lyric soprano voice is the proper voice for the small child to hear.

(2) The content of the song material in listening lessons must be suitable to the age of the child; therefore, the tragedies and love stories of grand opera are not suitable to grade school children.

(3) Taste and discrimination can be cultivated better through the cultural instrumental selections than through vocal music.

(4) Sense of rhythm must be developed; the almost impossible situation of an un rhythmic and unmusical teaching and a group of children whose sense of rhythm must be developed, is most quickly solved by the introduction of strongly rhythmical music in listening lessons.

(5) Is not the feeling for major and minor, and the feeling for two, three, and four part harmonies, infinitely increased through listening to well selected examples of the same? Therefore these examples should be introduced at the place in our course of study

where they are most needed in the regular music lesson.

"(6) If future adults are not to be embarrassed by their inability to understand the terms of a printed musical program, then we must include such preparation in our course of study. Any high school graduate knows how to read a fine dramatic program such as Shakespearean performance, but many present day college graduates are unable to follow the program of a symphony concert, because the terms used to indicate the symphony and its movements are entirely out of their vocabulary.

"Today we are making much of instrumental music, band, and orchestra work, in the schools. Familiarity with the instruments of the orchestra, and above everything else with great music itself should be the foundation of all these musical effects. How can anyone love or desire to study that with which one has no acquaintance? Listening lessons not only make interested audiences, but they also definitely function in bringing an increased desire to play instruments.

"If the music supervisor will take sufficient interest in other subjects of the school to cooperate with the geography and gymnasium teachers in the folk music of different nations and with the history teachers in the music of great epochs and with the English teachers in the music of great poems, we will do much to prove that music is indispensable in education itself. These days there are many sources where one may receive help in building a course for the study of music literature.

"So much for the study of music literature. Now let us proceed with the thought of motivation of that study.

"We say the aim of public school music is to create a love and desire for the best in music. I have wondered if an outsider visited any class, say a fifth grade, for five consecutive lessons, and then was asked to state the aim of public school music, based upon such observation, would he say something entirely different from what we proclaim is our aim? Music has been in the public schools for many, many years, and has accomplished much. Let us pause a moment and take a survey from an outsider's point of view:

1. In some places there are community orchestras and community choruses, a direct outgrowth of the public schools.

2. Hundreds of individuals have been discovered and encouraged in classroom work.

3. In many communities, public school music is the only systematic effort for bringing beauty to the masses.

4. Has congregation singing been improved because of public school music?

5. The beautiful chorus work that prevails in the public schools is a great asset to community life and to the individual life of children participating. But when all is said and done, do the masses desire a better type of music than they did before music was in the public schools?

"In visiting music classes in the schools, several times I have tried to put myself in the place of this supposed visitor from the outside. Not long ago I spent an entire day with a supervisor who was heralded as a fine teacher of sight singing, and that I found her to be. Her children read one song after another, and the teacher's position in the lesson was that of monitor of the pitch-pipe. In every music lesson the children sang several songs with 'so fa' syllables and with words. If they had been asked to close their books and tell what the songs were about, which they liked best and why, how the composer had worked in making a beautiful melody for a beautiful poem, or who were the composers who had given them these gems of beauty, they would have been dumb. These were not gems of beauty to them, they were lines of notes and the reading of them was their stunt.

"When I was about to enter upon my duties in Kansas City, one of this body came to me with this advice: 'I hope you will teach Kansas City children to read music.' I answered: 'I hope to do more than that. I hope to teach them music?'

"A sight singing lesson that does not lead to higher planes of musical appreciation may have its value, but as far as music is concerned it is valueless. Of course if we want to put music on a plane with mathematics as a study to develop reasoning power, then sight singing for sight singing's sake may be tolerated, but 'why sell our birthright for a mess of pottage?' Why bring music down to the posy level of the intellect with the many, many subjects, rather than leave it in the mystery haunted realm of feeling where it stands almost alone? Which rules the world, thinking or feeling? Whether we wish it to be so or not we are all governed more by our emotions than by our intellect. There are so few subjects that feed the emotions, that leave the material side of life in the background and develop the spiritual nature. Why not make the most of music as such a subject?

"An English authority in the teaching of poetry suggests that a love of the poem to be studied be created by the teacher beautifully reading the poem for the class before the books are opened for study. Then desire for the subject will be gained from the first. A first impression is a privileged impression and is more intense and more influential in creating taste than any other. Can you remember your first view of the mountains or the sea? Was it not a notable event in your life? Would you be shocked with the following plan for a sight singing lesson? With books closed, class listens to a beautiful interpretation of a song by the teacher or through a phonograph record, the beauty of the poem is discussed, any interesting facts about the composer or the style of composition are related by the teacher. Then books are opened and class with interest in the beauty of the material, reads the song. After a child has learned to love a song, his love will be hard to destroy even by technical difficulties. To be sure this method will take more time than the other, but will it not bring what we say is our aim, 'The love for beauty in music?' Such a method also calls for a deeper grasp than the method in which the teacher blows the pitch-pipe only; but if through our subject we have been intrusted with the inspirational and spiritual development of young America, can we do less?

"I do not believe in teaching appreciation with a phonograph one day a week and the other four days have the music so formal and dry that the children see no connection between the two kinds of lessons. Is there any reason why the four days' work in sight singing material should

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not motivate toward recitals of beautiful songs, beautifully interpreted? Is it not a reflection on us and our regular teaching when children plead for an extra phonograph lesson every week? Now do not say it is because they have to work less, for children like to work when the work is interesting. It is because the beautiful music brought into their life in the listening lessons arouses their imaginations and feelings and satisfies their hunger for beauty. Remember that children can appreciate music more ecstatically than adults!"

William S. Brady Sails

William S. Brady, well known New York vocal teacher, who has just completed his summer master class at the American Conservatory of Music in Chicago, where he



WILLIAM S. BRADY

has been re-engaged for next summer, sailed for Europe July 29, on S. S. Majestic, with a party of his pupils. The party will first stop at Paris, proceeding then to Munich where several of the members of Mr. Brady's class are awaiting him. These pupils are studying dramatic art with Prof. Anton von Fuchs, the artistic director of the Munich Opera.

Mr. Brady will return the end of September, when he will reopen his New York studio at 137 West Eighty-sixth Street.

MUSICAL COURIER

Clarence Whitehill Back from Europe

Clarence Whitehill has returned from Europe and is at present vacationing with Mrs. Whitehill in Manchester, Vt. While abroad Mr. and Mrs. Whitehill flew from London to Paris to see Albert Wolff, who entertained them royally. He arranged a luncheon for them at his villa in Sevres and also a dinner in the Latin Quarter. In addition, there was a luncheon at Montmartre, a visit to the "Louise District" and a box party at the Opera Comique when Mr. Wolff conducted an excellent performance of "Butterfly." Upon their return to London the baritone spent one day making gramophone records, and the following day he and Mrs. Whitehill set sail for America. The trip to Europe was a delightful one from beginning to end for the singer and his wife, both of whom have the highest praise for



ALBERT WOLFF (LEFT) AND CLARENCE WHITEHILL IN THE "BOIS," PARIS.

71. On August 15, she will play for the Sociedade Santa Cathrina in Fall River, Mass.

Before leaving for the north, Miss Lazar played at the Fort Wood Radio Station, Governor's Island, on July 27.

Erna Rubinstein Receives Letter from White House

On the day of her sailing from New York to Europe, Erna Rubinstein received the following letter from the White House:

My dear Miss Rubinstein:

May 18.

Mrs. Harding is sending you some flowers from the White House to carry you her good wishes for the voyage, and her hope that your summer may be a most delightful and interesting one. At the same time she wishes me to tell you again what rare pleasure you gave to the President and herself and their guests the night you played for them.

With most very young people one predicts the future, but in your case you have already achieved such wonders that it is difficult to conceive of greater accomplishment. I hope that you may be coming back to this country, and I am sure that all who have heard you will look forward with keenest interest to the opportunity of hearing you again.

Sincerely yours, (Signed) LAURA HARLACH, Secretary.

Van Emden Engaged for Two Concerts at Scheveningen

Harriet van Emden has been engaged for two performances at the Kurhaus in Scheveningen. On August 8 she will appear at a lieder matinee, and on August 10 she will sing with orchestra.

The Secrets of Svengali

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England and the English people. They had the pleasure of dining and lunching with prominent personages, among them Her Highness the Princess of Monaco and the Countess of Limerick. Sir Thomas Beecham gave a luncheon for Mr. Whitehill, Mr. and Mrs. Albert Coates arranged a dinner party and so did Mr. Manson, who is head of His Master's Voice Gramophone Company in London. The Embassy dinner on June 24 was highly enjoyed by both Mr. and Mrs. Whitehill. While in London the baritone sang twelve times from May 12 to June 17.

Idis Lazar's Engagement

Idis Lazar, pianist, will be one of the artists appearing in concert at the Town Hall in Provincetown, Mass., today, August 3, under the auspices of the American Legion, Post

American Tenor Who Is Meeting With Great Success

JAMES HAMILTON

The following are a few of the recent notices of his extensive tour during the season of 1921-22:



TOLEDO TIMES (Toledo, Ohio)

James Hamilton, who handled the tenor solo parts in the cantata with the Orpheus Club, later appearing in a group of solo numbers, sang himself straight in to the hearts of his hearers. He has a highly sympathetic voice of much real sweetness and his diction is flawless.

THE BATTLE CREEK ENQUIRER AND EVENING NEWS (Battle Creek)

Nothing is lacking in Mr. Hamilton. Never has a singer been given better attention and more hearty applause than was accorded this artist; almost breathless seemed the audience during some of his wonderful Mezzo Voce passages.

THE WICHITA EAGLE (Wichita, Kans.)

James Hamilton, tenor, sang another group of songs in which he won great applause.

JANESVILLE GAZETTE (Janesville, Wis.)

Mr. Hamilton also had his dramatic moments in his solo number "Thou Shalt Dash Them" which he rendered most effectively. His voice is rich, smooth, and shows the technique which come from long study.

THE BANNER (Mount Vernon, Ohio)

Few tenors heard here having a voice whose music and charm is more compelling. In the techniques of his art Mr. Hamilton has few superiors, and he seems destined to win for himself a place among the great tenors before the public in this country.

THE DAILY POST (La Salle, Ill.)

James Hamilton, with a very fine tenor voice, rendered two groups of songs and an aria. His voice is unusually sweet and his reception was very gratifying.

THE NEWS-DEMOCRAT (Paducah, Ky.)

James Hamilton, tenor, charmed those who heard his singing. He has a sympathetic voice of sweetness, and his versatility was displayed in the wide range of selections. It is a far cry from the arias from "La Tosca" and "Pagliacci," to the Negro Spirituals sung by the gifted tenor, but Mr. Hamilton interpreted them with artistic finish.

THE LEADER (Guthrie, Okla.)

James Hamilton, the celebrated American tenor, sang himself straight into the hearts of his audiences, day and evening. His enunciation and interpretation are perfect and his personality so pleasing that the audience was loath to let him go after numerous recalls. He has a voice that is phenomenal in its range and its enunciation, and its rich, full and sympathetic qualities are wonderful.

THE REPUBLICAN-NEWS (Mount Vernon, Ohio)

James Hamilton sang the aria from "Pagliacci" with beauty of tone and with a passion that was restrained and artistic, and yet moving in a real sense. His singing of "Duna" proved the strange power a good tenor has when the voice is equal to singing rarely beautiful music.

THE DAILY NEWS (Arkadelphia, Ark.)

James Hamilton, tenor, won the hearts of his audience from the first and for over an hour he held them with a group of songs which met the enthusiastic approval of his hearers. Mr. Hamilton's voice is of charming quality, smooth, of fine range and admirably controlled.

THE EAU CLAIRE LEADER (Eau Claire, Wis.)

The first of the noted Chicago soloists was James Hamilton, already a great favorite with an Eau Claire audience, the man whose personality seems to add to the beauty of his wonderful tenor voice.

SOUTH HAVEN DAILY TRIBUNE (South Haven, Mich.)

Perhaps none of his vocal gifts meant more to his audience than his very distinct enunciation so that every word reached his hearers as if spoken. He has a genial personality and lacked nothing needed to win and hold his hearers and make them glad so fine an artist had been brought to their city.

THE ESCANABA DAILY PRESS (Escanaba, Mich.)

James Hamilton, the young American tenor, scored another triumph in his sensational career.

THE PLYMOUTH DAILY REPUBLICAN (Plymouth, Ind.)

James Hamilton opened the Oratorio with his superb tenor in "Comfort Ye" and "Every Valley." The sweetness, strength and feeling expressed in his voice made him perhaps the favorite of the evening with the audience.

THE RICHMOND PALLADIUM AND SUN-TELEGRAM (Richmond, Ind.)

James Hamilton, the assisting soloist, scored a well deserved success in his numbers which he sang with discrimination and a direct, sincere manner. His voice is a tenor of richness and power abounding in tonal nuances, and wide in range.

MUSICAL COURIER (Apollo Club, Chicago)

A better rendition of the Narrator's part than James Hamilton gave it would be difficult to imagine, as his singing was of such high order that it could hardly have been improved upon.

THE MUSICAL LEADER (Apollo Club, Chicago)

James Hamilton, too, is a singer who should take second place to no Chicago artist. Versatility is among his best assets; he can sing any type of music making it individualistic and interesting. His powerful voice is true to pitch and even in scale. He just sings and brings to his audience delight.

MUSIC NEWS (Apollo Club, Chicago)

James Hamilton, whose excellent tenor voice has been heard often to fine advantage, and who has routine and experience as well as abundant equipment, sang his big solo allotted his score with great dramatic power.

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THE MUSICAL COURIER EXTRA
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NEW YORK THURSDAY, AUGUST 3, 1922 No. 2208

Many English organists are using American organ music on their recital programs. A. G. Colborn, recital organist and composer, recently played four compositions by American composers at St. Stephen's Church, Bristol, England. The pieces were: "Dominus Regnavit" (John Hermann Loud), "Salutation" (H. C. Macdougall), "At Evening" (R. Kinder) and "Festal March" (E. R. Kroeger).

Why all this argument about opera in English or opera in the original? In Germany they are far ahead of us in these matters, as is witnessed by a "star" performance at the Deutsches Opernhaus in Berlin, where one star sang in Russian, another in Italian and the rest of the ensemble in German. The opera was "Rigoletto." The audience, after listening for one act, decided it might have been Chinese, for all they understood.

Great importance is attached to the opening shortly of the new Eastman Theater of the University of Rochester. Last year George Eastman, the "Kodak King," presented the university with the Eastman School of Music and now he has under way a most magnificent theater—a second gift—where motion pictures, recitals and eventually opera will be held. A descriptive story of the new theater and the Eastman School of Music will be found on another page of this week's issue of the MUSICAL COURIER.

Added interest in the Russian Grand Opera Company next season will be manifested owing to the fact that the enterprising manager, S. Hurok, has arranged to take charge of its destinies in the United States and Canada for a number of years. With the assistance of so capable a man as Mr. Hurok, this organization gives every promise of reaching a lofty position in the musical world. Mr. Hurok is already hard at work reorganizing the company, adding new principals and augmenting its repertory.

"The fact that at least nine persons out of ten are debarred from reading the literature of other nations by their ignorance of the languages in which the books are written is the chief stronghold of the sentiment of nationalism." So writes The Listener in the Boston Transcript, and continues: "There is, of course, a continual exchange of books between the peoples through translation. But the really influential literature is in every case the national literature, within the nation, in its own vernacular." Those who adhere to the belief that song literature ought not to be translated would do well to cut that

out and put it on their piano or in their vest pocket for daily reference. And to that daily reference it might also be well for them to add a fervent prayer for understanding.

DE MORTUIS NIL NISI BONUM

A Middle Western musical publication in a recent editorial does the unforgivable thing in endeavoring to besmirch with libelous insinuation the good name of the late David Bispham. This paper says: "The American Foundation opera scheme, organized to commemorate the American baritone, David Bispham, his life and work, has fallen by the wayside, consequent upon the unfortunate and scandalous revelations concerning the late distinguished singer . . ."

That is a lie! The project has not "fallen by the wayside," and the only thing scandalous about the affair so far is the fact that this particular publication will go out of its way to besmirch and sully the good repute of a man who was sincere and untiring in his efforts to aid American music and the American musician and to combat the incessant use of foreign languages in vocal music in America by proving that English is not only singable but beautiful.

Only a prurient and scandal-loving mind would interpret the legal complications which have arisen in the settlement of Mr. Bispham's estate as reflecting upon the personal life of the singer—and every American music lover must view with contempt and disgust this effort on the part of any publication to prevent the success of the plan to build a fitting memorial to the man who, as much as, if not more than, any other American musician, carried respect of American art into foreign lands.

The effect should be to aid the Bispham Memorial. Let those who believe in American art and in the art of David Bispham demonstrate their opposition to such "mud slinging" by sending in their subscriptions to the Bispham Memorial.

HADLEY AND THE STADIUM

In these days of "America for Americans" it is most gratifying to note the justly earned success of one of our best known musicians, Henry Hadley, who last week completed his contract to conduct in the first three weeks of the present season of Stadium Concerts. As a maker of programs Mr. Hadley is indeed skilled. He seems to have his finger on the pulse of his audiences and he gives them the things "that they like and the things also that cultivate an appreciation of what is good in music." As a result, he made many new friends this season, and on the night of his farewell he was accorded a genuine ovation by the large audience assembled. And speaking of large audiences—this year eclipsed those of former seasons in the matter of size.

It is said that Mr. Hadley accomplished unusual results in the short space of time allotted for rehearsals. We believe the record was, that in nine actual hours of rehearsal he rehearsed over two hundred different scores. And as Hadley and his men were always en rapport, most excellent concerts were the outcome.

The Brooklyn Eagle of July 7 expresses this fact most adequately: "Mr. Hadley, in his conducting, displayed an enthusiasm and vim that communicated itself to every one of the seventy-five players, and the result justified the comment of a prominent musician—'The finest Wagnerian concert I ever listened to.'

Other critical opinions chosen at random follow: "Mr. Hadley achieved notable ensemble effects." (Brooklyn Standard Union.)

"Mr. Hadley led a vigorous performance, sparing neither himself nor the orchestra in the climaxes, while the audience was in an unusually appreciative mood and received four encores." (New York Tribune.)

"Mr. Hadley led his intricate selections with a delicacy of shading which had been thought to be possible only in an enclosed auditorium." (Brooklyn Eagle.)

"The conductor for the first three weeks is Henry Hadley—America's most conspicuous orchestral leader. An excellent musician and a capable conductor, he gave careful readings of . . . etc." (New York Evening Telegram.)

"Mr. Hadley conducted with customary authority and fervor." (New York Tribune.)

"Thousands hung on every phrase of a long, serious program as eagerly as the most devout symphony audience in winter could do. The performance of the symphony was fine, especially the flowing third movement, which was spirited, even dashing, without being noisy. The great, tragic, final movement is less overpowering in the open air than in a hall,

OUR NATIONAL CONSERVATORY

Just as might have been expected, an effort has been made to grab the proposed National Conservatory of Music which the National Federation of Music Clubs is endeavoring to persuade our government to establish.

Of course!

To some people such things are nothing whatever but a grab bag, or call it a pork barrel if you like.

That is what some of our politicians, and those who stand directly behind those politicians, consider to be the only possible utility of any bill: to get money, or votes, or preference of some sort for themselves.

And that will be the fate of our National Conservatory of Music unless we all get together and bring pressure to bear upon our representatives in Washington which will force them to realize that there is a real power back of this idea.

The National Federation of Music Clubs is a real power, and its eternal vigilance and commendable activity may be sufficient to drive this bill through Congress in such wise that it will be worth something to the music of America and not just chance for musical politicians.

But, however powerful the National Federation of Music Clubs may be—and certainly it is not right that to them should be left the entire burden of the establishment of this National Conservatory.

Yet—honestly—how many individual private teachers and musicians know anything about it? How many individual private teachers and musicians would be willing to write to their representatives at Washington urging the passage of such a bill, the establishment of such a conservatory?

Not one per cent.!

Is that an exaggeration? Is that view of the matter too discouraging, too gloomy?

It is not!

The majority of teachers and musicians of America cannot see where and how they would benefit by the establishment of a National Conservatory. Therefore they are—99 per cent. of them—entirely apathetic, entirely uninterested. They do not care. It does not make any difference to them.

"A National Conservatory? Oh, sure! That would be fine! I wonder why Maxie doesn't come for her lesson? She's five minutes late now, and that stingy old aunt of hers always makes a kick about paying for lessons she misses, and threatens to take her to some teacher who isn't so mercenary and believes in art for art's sake. Old cat!"

And the public? Does the public care?

"Sure!" says Bill. "Gosh! It's eight-thirty-five now, and my watch has been running slow at that! I'll miss my train! Give me the paper, quick. I'll read about it on the train." And on the train he turns straight to the sporting news and forgets all about the National Conservatory. What is it anyway? Some place where they grow flowers?

From the 99 per cent. teacher and her delinquent pupil to Bill and his office, America has no time for National Conservatories or anything else that does not pay the meat bill.

There is still the Federation, and there is still the one per cent.

The Federation is all right.

But how about the one per cent.?

The one per cent. includes the successes among musicians and those who care for music and art apart from what it brings them and what they hope to get out of it.

What are they doing to help the Federation establish the National Conservatory of Music?

but it was finely played and reverently listened to. Indeed, program and audience were a complete reversal of the traditional idea of open-air summer music. Mr. Hadley has certainly assembled a big group of serious listeners for his Wagner and symphony nights." (Brooklyn Eagle.)

"It was a most pleasing and varied program." (Evening Post.)

In conclusion, it is rumored that Henry Hadley will conduct more concerts than he did last season during the 1922-23 series of concerts of the New York Philharmonic Orchestra.

AMERICANISM IN THE QUARTERLY

The Musical Quarterly for July contains many interesting articles, and none more interesting than one entitled: "The American Composer: Victim of His Friends," by John Tasker Howard. Mr. Howard says, by way of preamble, that the encouragement of the American composer is today a most widely discussed topic. It certainly is. He might almost have said that the encouragement of the American musician is today the most widely discussed topic among musicians and music lovers. And he adds that the friends of the American composer have valiantly fought the hostile attitude, the snobbishness towards American music that we know still exists, although no one dares openly to speak his mind today.

It is the way of the helping that Mr. Howard seems to object to. "Some fields," he says, "will not allow of too much artificial cultivation. Art is like a flower—if its growth is forced, it becomes delicate, and consequently short-lived. We are today seeking to force the growth of American music. The American composer and his public are suffering from an acute case of propaganditis."

We cannot agree with Mr. Howard. In fact, he contradicts himself with the statement that "we have not yet arrived at the point where the American composer always secures the proper kind of hearing." Which is perfectly true. It is also perfectly true that many American composers never get any hearing at all. How can the propaganda, or the forcing, he considered excessive when the majority of our orchestras and opera houses are practically closed to the American composer, when it is a fact, an absolute, undeniable fact, that most American compositions are not even accorded a proper examination?

It is true that we have a great deal too much talk about it and far too little action. As Mr. Howard points out, the term "American" has been used so ad nauseam that people are getting tired of hearing it and it is becoming "a millstone about the neck" of the composer. This is certainly a fact. The use of American compositions ought to be automatic; it ought to be a by-law of every musical organization in America; the American composition ought to be put forward without apology and without heralding trumpets—just a number on the program like any other number. Until that time arrives we will never have any American music, because (and this much is true about what Mr. Howard says of over-forcing) no artist can work while self-conscious. As Mr. Howard also says: "Why use the word American at all—music is music."

Further on Mr. Howard refers to an article that appeared in a recent issue of the Quarterly in which A. Walter Kramer expresses the opinion that we are writing too much music in America today, and says "I think Mr. Kramer is right."

Well, we think Mr. Kramer and Mr. Howard are wrong. We respectfully beg to differ, or at least to qualify their statement. There are not too many compositions in America today, but there are by far too many composers. Composers grow on every bush. Every second-rate pianist tries his or her hand at writing—mostly songs. And a great deal of this "stuff" (the word is used advisedly) is published. We do not refer to popular music. That is all right. We refer to the would-be classics, written by people whose knowledge of counterpoint is nil, whose method of composition is to sit at the piano and pick out and set down what sounds good to them, whose only guide is taste, and whose music, most of it, has to be "edited" (which means corrected) by the publishers.

We have too many composers of that sort, and they certainly write too much—everything they write is too much, unless they write exercises—and they never write exercises.

But our composers—our real composers—do not write nearly enough. Where is the composer in America who has written the traditional nine symphonies? Where is the composer who has written a dozen operas, a dozen string quartets, a score of sonatas, and so on and so forth, as every composer of the great school of Europe has done? Where are they and who are they?

And why do they not write in this way? Is it because there is no demand for their works? Is it because nobody will play them? Is it because their ideas come slowly, because their work is mechanical, not inspired? Is it because they are busy earning their livings by other means and have no time?

Those questions are for the composers themselves to answer, but, whatever the reason, it cannot be said that any of our composers are writing too much. Even MacDowell left an output far smaller than the average European composer, even those who

were unsuccessful, like Reinberger, Reinecke and others. They felt that it was their business to write, and they wrote. Furthermore, we, personally, do not believe that any composer can write well if he only writes occasionally. We agree with Tschaikowsky that inspiration comes with hard work. We agree that much that the great masters wrote was worth very little—practically worthless—but we do not believe that they could have written their great things without these other things coming in between. If they had waited for inspiration these poor things would never have been written—but neither would the great things. It was the endless drive, the endless industry, that made them what they were.

In conclusion Mr. Howard says: "When American music is performed when it is good music, then will the cause of American music advance itself in an entirely natural growth." With that we heartily agree. Let us get rid of this term "American" by all means!

But who is to judge as to what is good music? Some foreigner who has no sympathy with American art and considers America an unmusical nation? Some foreigner who considers "awful" the music in our churches and in our parlors which our people sing joyously and vociferously and love to sing because it is *the kind of music they really like*—not the kind they pretend to like when they go to concerts?

It is extremely probable that the American composer, when he sets out to write a symphonic work, or an operatic work, is subconsciously influenced by the thought that his work must, before it can hope to be performed, pass the critical judgment of some foreign conductor who will judge it entirely by comparison with the best music of Europe, not asking himself whether it may, by any chance, represent the present state of American culture, not asking himself whether or not it might appeal to the American taste of the American audience.

The average foreign conductor has a contempt for our taste, and yet is inconsistent enough to be unwilling to give us things by our own countrymen "low" enough to satisfy it. Do such things exist? Probably not in any great number, and perhaps not at all, for the very reason that the American is not permitted to find himself. Outside of popular and semi-popular music, and church music, it is very doubtful if any of us have ever heard any American music at all. We have heard a lot of good foreign music made by Americans. But that is not the same thing.

In another article in the same issue of the Quarterly Herbert F. Peyer puts a point to this. "Many of our composers," he says, ". . . deluded by the traditions of their training, have wedded English texts to music conceived more nearly to the exigencies of German or French."

This would seem to shed light upon the matter of American idiom which we investigated some months ago. It was stated at that time that it was the belief of the writer that, beginning with popular music, Americanism in music rose only to a certain height; that the more nearly classical it became the less American it was. In the light of what Mr. Peyer writes may this not be due partly to the training of the musicians? And partly to the fact that popular music is written to popular words?

This article by Mr. Peyer is entitled "Some Observations on Translation"—some twenty-odd pages of the most interesting and significant reflections upon the whole subject of the use of English in song and opera. Mr. Peyer is evidently a keen thinker, a psychologist as well as a logician. "More than any other," he writes, "the Anglo-Saxon race holds in contempt, if not actual abhorrence, translations of vocal works into his own tongue. . . . English translations have been bad because folk of English origin make no demand for better, save sporadically and in half-hearted fashion."

It might be added that the stupidly exaggerated veneration for the letter of the foreign text has also much to do with our bad translations. Not a single one of the countries of continental Europe allow any such foolishness to interfere with their full enjoyment of vocal music (especially opera) in their own tongue. In England and America we "translate"—in Europe they "adapt." In America we only "adapt" operas of the "Merry Widow" type, those who stage such shows knowing full well that their public is really American with honest American sentiments, a public which will insist upon having things adapted fully and completely to its understanding. The grand opera and song recital public checks its Americanism with its hats and wraps at the coat-room at the door before entering the house. Consequently translations of opera and of

most classic songs are of the nature of the translations of scientific formulas: word for word, exact, no matter whether it is good English or not. In most cases it is not, and in many cases it is rot.

Mr. Peyer calls attention to the necessity of adaptation rather than translation by pointing out that the Anglo-Saxon is "keenly alive" to the ludicrous aspect of opera. "Voltaire found that what is too stupid to be spoken was sung. The Englishman or American goes further and concludes that many things spoken in the thoughtless commonplaceness of daily life sound too appallingly stupid to be endured when sung."

Mr. Henderson, in a recent article in the New York Herald, expressed the opinion that it was chiefly the matter of custom or habit—that, if only we were given opera in English, we would soon come to accept it with all its absurdities. It is our belief that that is largely true, provided the English were properly pronounced, and provided it was really English such as we would speak, not foreign-sounding English. To hear foreign-sounding English sung with a foreign accent is dreadful, and, of course, under such circumstances people will prefer vocal music in the original even if they are deprived of the meaning of the words.

Mr. Peyer gives a long and illuminating list of examples of bad translations and of passages it is simply impossible to translate. The most familiar will be "Du bist wie eine Blume," which, he says, "is the one and only possible form that particular sentiment would take on the lips of a German, cultured or illiterate." In other words, it is not only poetry but is in the vernacular. It is every-day speech. Therefore, if we would translate it, we must translate it into every-day speech. "Thou art like a flower," says Mr. Peyer, "is stilted and artificial." Such translations are "infelicitous carpenterings of a purely spontaneous utterance."

The obvious solution is to re-write the whole verse. In other words, to take the sentiment and write it as an American poet would write it, only keeping the rhythm the same. It can be done. And it always is done in popular music and in the drama, both popular and serious. We do not hear actors on Broadway uttering stilted, foreign-sounding phrases in adaptations of foreign plays. No audience would stand for it. It would spell certain failure. Adaptation is what we need in vocal music, and no one would be more delighted to see it than the composers themselves. "The need of translation is axiomatic," writes Mr. Peyer. "What is unintelligible to people does not exist for them. And there are translations endowed with high traits of artistic excellence. . . . It is even conceivable that the translator—granting an alert poetic fancy—may improve upon the intrinsic worth of the original and make a virtue of necessity by his very inability to give its precise substance."

Now to return again for a moment to the American composer—the following passage is highly significant and it will be well for every American to ponder deeply over it and ask himself whether it will be possible to make a similar statement about our American Schubert, Schumann, Wagner and Brahms: "A certain language demands for its best interests a certain style of music just as an individual of a certain figure and build is shown to better advantage in one cut of clothes than in another. In the failure to recognize this truth may be read one of the causes contributing to the fate of so many English and American operatic works. The diverse, yet fundamentally unified, styles created by Schubert, Schumann, Weber, Wagner and Brahms are perfectly suited to the necessities of the German language. They bear a spiritual relationship, their roots reach equally down to the soul of the race that brought them forth." That was exactly the argument that was used in our articles on the American Idiom. There is a certain class of American music that was not only written in an idiom perfectly suited to the English words, but was also written for the sole purpose of suiting American taste. So long as there is a wide gulf separating that sort of music from our music of a more "classical" sort, that music will not be American. The sources of music are language and national taste.

And this issue of the Quarterly contains other articles which shed further light upon this subject, or, rather, these subjects—opera and nationalism. Gatti contributes an article on the Academy of St. Cecilia in Rome, which seems to concern itself with Italy's musical reawakening (nationalism!); Saminsky writes about the music of the Russian Orient (more nationalism!); Jenness gives us some Eskimo music (which, we may be sure, some of our American composers will soon be making the basis of American music); Lawrence tells about Early Irish

(Continued on page 24)

VARIATIONETTES

By the Editor-in-Chief

Berlin, July 8.—Independence Day marked another great victory for America when a porter at the Adlon Hotel referred to two prominent Chicago guests as "Amerikanische Dollar Schweine" (American dollar pigs) and one of the p. C.'s answered: "Berliner Dollar Fresser" (Berlin dollar gluttons).

The dollar went to 540 Marks and local indignation (and local prices) ran high.

Any two visiting Americans meeting anywhere in Berlin: "How much did you get for your dollars today?"

In the main lobby of the Adlon Hotel is a bust of ex-Kaiser Wilhelm, mustache, eagle-crowned helmet and all. It was there, too, when the French Commission occupied the hotel after the armistice. "What's more," declares Mr. Adlon, "the bust is going to stay there." That is, if the Communists don't get a peek at it.

One feels oneself enveloped in an atmosphere of adventure here all the time; everything is so delightfully uncertain. There may be a Terror, barricade-war, or a new monarchy at any moment.

I rode around the deserted old palace last night in the moonlight. No guards; not even a sentry. On a sunshiny day many years ago, in the rear of the venerable building, on the day of the unveiling of the Wilhelm I monument, I heard Wilhelm II make a speech in which he alluded to his grandfather as "Wilhelm the Great," and reiterated his famous declaration that the Germans feared nothing but God.

News about the Eleanors: Eleanor Spencer, the pianist, gave a supper for Eleanor Sawyer, the soprano. Eleanor Painter, of musical comedy fame, is returning to Berlin soon to resume her former career in grand opera.

Cabaret art is supreme in Berlin even though it frequently borders on the scandalous in theme and treatment. Some truly accomplished performers are hidden away in some of the dingiest cabarets, owing to the poor pay at the legitimate theaters.

"The Strange Tales of Kapellmeister Kreisler," a romantic melodrama, most original in its stage set-

MISTAKEN IDENTITY



(From Jugend, Munich)

"Yesterday my man came home drunk and beat our neighbor's wife."
"But why?"
"He thought it was me."

tings and scenic methods, has had its 100th performance. It has been acquired for America because (as I was informed by one who ought to know) "a New York manager cabled to his agent here, 'Get that new piece about Fritz Kreisler; he's very popular in America'." The Kreisler about whom the drama concerns itself is, of course, the fantastic character created by E. T. A. Hoffmann, the Poe of Germany, the same mythical Kreisler who was celebrated by Schumann in his set of imaginative piano pieces entitled "Kreisleriana." The play at the Königgrätzer Theater is a creepy sort of fantasy and will have to be rewritten considerably in order to penetrate the intelligence of the average theatergoer

in New York. For one thing, Kreisler will have to marry the girl.

Of a certain woman pianist who affects large patterns and heavy hangings in her dress, another lady tickler of the ivories said: "An upholsterer designed her clothes."

How would you like to carry a pocketful of one Mark bills, each of them worth one-fifth of one cent?

At the Deutsche Bank I encountered Eddy Brown, who went there to get money on the morning when the Government printing presses were on strike and the bank had only bills of twenty Marks denomination. Eddy and I carried away bushels of Marks, and I had to have mine (100,000) wrapped in a newspaper by the man at the door. The Brown concert tour on the Continent is well booked for this fall, important orchestral appearances being among the dates.

No riots, murders, or mutinies have been reported from anywhere in Germany for twenty-four hours. It is a peace that passeth understanding.

There is a Spaeth bookstore here, and a Sanborn liquor saloon.

And at the Größenwahn Cabaret the musical conductor looks like Stokowski, while Max Adelbert, the comedian of "Die Erste Nacht," is the image of Walter Rothwell.

Anyone who thinks that Germany is wallowing in plenty should meet the children on the East side of the city, with their pale, pinched faces, their little skinny legs, and their hollow, mirthless voices. It gave me a bad half hour.

If it isn't stale news, allow me to inform you that the Vienna Philharmonic Orchestra left for Rio de Janeiro yesterday, where Weingartner is awaiting it. It will return to Germany (Bremen) about September 19 and then give six concerts in Stockholm and Berlin before returning to its home city.

In Bonn three young men, arrested for hooting and hissing at a theatrical premiere, were acquitted by a jury of three judges, who, Solomon like, decided that "if the public is permitted to express its pleasure by loud applause and stamping, it also is justified in giving voice to its displeasure through the medium of booing, hooting and yelling 'Pfui!'"

On July 8 the Hamburg, Leipsic, Hannover and Cologne papers which I saw—the Berlin newspaper strike continues—published front page laudatory articles about Percy Bysshe Shelley, English poet, drowned in the Gulf of Spezia, Italy, just one hundred years ago. A strange people, these Germans, are they not, to remember in these, their most crucial days, such a trifling thing as the century old death of an "enemy" poet?

One of the pretty little clauses of the Versailles treaty is to the effect that German distilleries may make cognac but must not call it by that name because Cognac is a French place and the making of the liquor is its specialty. Chartreuse and Benedictine also are barred by the treaty. In Germany, therefore, cognac is "Brandwein" (burned wine), Benedictine is "Monchslikör" (Monks' liquor), etc.

The Zoo is shy on lions, tigers and other beasts of prey, all of which were shot during the war as meat was too scarce and costly to be fed to them.

At night the Zoo, brilliantly illuminated, is a huge pleasure garden, where at least ten or fifteen thousand people sit outdoors at tables, eat and drink, promenade, and listen to the music of two military bands.

It is a matter of surprise why Americans and English love to sit outdoors at cafés and restaurants when they are on the Continent, and why they permit themselves to be cooped up indoors at the same

sort of places in their own countries even on the hottest days?

"Germany has a sunshiny past, a rainy present, and a cloudy future," says the editorial in a Munich newspaper.

I have heard more talk here about Valuta (exchange) than about the lives lost in the war.

"June is our black month," said an ex-officer who pointed out to me the spot where Rathenau lost his life in the Grunewald; "for on June 28, 1914, the assassination of the royal Austrian pair took place at Serajewo; on June 28, 1919, the Versailles pact was ratified, and on June 24, 1922, Rathenau was murdered." "Are you a Republican?" I asked my informant. "So to speak," he replied. "What does that mean?" "Well, I haven't put my uniform in a camphor, and I haven't had my sword turned into a ploughshare." He admitted that the killing of Rathenau was stupid and a great mistake, and the work of irresponsible fanatics or of assassins hired by them. "In your own great Republic," he said, "three of your Presidents were shot."

The cafés and restaurants are crowded at all times. In fact, one gets the impression that the city consists mainly of such places, film theaters and dance resorts. The twenty per cent. luxury tax on wines

PROFITEERS IN BERLIN



(From Lustige Blätter, Berlin)

"I won't give her a Pfennig. If she's really as badly off as she says, she'd have killed herself long ago."

does not deter the Berliners from drinking them. At Kempinski's many of the tables were decorated with three or four empty bottles. Exit the tipping system. The waiters everywhere add ten per cent. to the total of your bill. It is a good system, worth copying in the U. S. A. All the restaurants supply only paper napkins. The portions are small, and, worst of all, the size of the once generous beer glass has shrunk considerably. The quality of the Pilsener and Münchener remains excellent—otherwise Germany were doomed in truth.

When small change is not available you are handed postage stamps instead.

Large figures no longer frighten me. I paid 810 Marks for two hours of taxi service and felt I was getting by far the best of the bargain, at today's rate of exchange—exactly \$1.50.

In the Thiergarten the Wagner monument reminded me of the fuss that was made when it was presented to the city by Leichner, manufacturer of face powders and lipsticks. Antisemitic circles accused him of seeking self-advertisement and for a time it was doubtful whether the City Council would accept the gift. The Kaiser finally settled the matter by saying unofficially: "Statues are neither Jewish nor Christian; they are only good or bad. This is a good one."

Robert Leonhardt, the concert manager, is one of the musical progressives, and amazed me with his knowledge of musical conditions and persons in America, even though he never has been in our country. I expressed my astonishment, Leonhardt smiled and answered: "Why should you be surprised? I have been a constant reader of the MUSICAL COURIER for over twenty years." In addition to his successful activities as a concert manager, Leonhardt has made a great deal of money also as the impresario of cabaret ensembles which he as-

sembles in Berlin and sends to Holland and Scandinavia.

"A good melody sounds better on a poor piano than a bad melody on a good piano," was the way one German newspaper man put it to me in explaining why the Republican idea is a good one for his Fatherland even if the application of the system under its present administrators is a bit wobbly.

At Carl Flesch's home they have a lusty voiced black-and-tan and when Paolo Gallico and I visited there, that august oratorio composer amused us all by giving a lifelike imitation of a barking dog, which incited the Flesch canine into responsive transports of frenzied noise. In the midst of the barking of man and beast, Flesch, who had been lending an attentive ear, remarked gravely: "I think that Gallico does it better."

During the war most of the men at home wore their clothes threadbare and then had them turned inside out by the tailor. Just before Flesch's departure on a concert tour in 1916, his wife packed his trunk and suddenly missed the violinist's dress suit. Search for it proved vain and finally the housekeeper was interrogated. "The suit was so shabby," explained the conscientious lady, "that I sent it to the tailor to be turned inside out." "Good heavens," came from Mrs. Flesch, "I had that done six months ago."

"Toska" cigarettes are very good in Berlin.

Melba McCreery, pupil of Mme. Niessen-Stone (formerly of New York and now living here), and Lucille Kellogg, were being chaperoned by Mrs. Jules Daiber safely past the lobby where the cocktails flow at the Adlon.

Prof. Mossel, the great Dutch cello teacher, is a personified factory for turning out leading orchestral players of the knee fiddle. Nearly every big orchestra has a Mossel pupil as its first cellist. Mossel was in Berlin the other day with his wife, a well known pianist. Both artists are contemplating an American visit next year, Mrs. Mossel for recitals, and the Professor to undertake a Master Class, perhaps at some conservatory in New York or Chicago.

Hugo Bryk, at one time conductor of operetta at the Irving Place Theater, New York, now is the Berlin business representative of Austrian authors and composers. Hugo is as rotund and genial as ever and has lost none of his far famed gift of pungent bantering, known technically as "Vienna Coffee House wit."

Art Dealer to Impecunious Painter—"This picture of a woodside brook is no good at all and I won't take it. Why on earth didn't you paint at least a couple of female nudes bathing in the brook? No one buys plain water nowadays." (Simplicissimus.)

"Daily newspaper editorials have value only if you think about them, but the moment you think about them you realize that daily newspaper editorials have no value."—Overheard in the omnibus, on Leipziger Strasse.

A night blooming cereus is on exhibition in an Unter den Linden florist's window, and one hesitates to say whether one has seen it in action or not.

So that my sense of patriotism toward the home piano trade would have its due, I called at the Steinway & Sons' headquarters here and found a palatial and highly artistic set of chambers, with amiable Mr. Kalus in charge, who showed me about the place and proudly told me that he considered his establishment the finest piano showrooms in the world. The rear windows and those of Mr. Kalus' office overlook a garden several acres square and filled with big trees. Perforce I thought of the old-fashioned Steinway offices in New York, with even important officials of the firm sitting on high stools at ancient desks in sky-light back rooms. I didn't tell Mr. Kalus—who never has been in New York—about his good fortune. While I was in the Steinway Salons, a customer came in and asked the price

of one of the pianos. "Half a million Marks," Mr. Kalus said, nonchalantly.

Formerly no street car or omnibus was permitted to carry more passengers than could be seated. Now they crowd themselves into the aisles and onto the front and rear platforms. Verily, this is a Republic.

In the matter of advertising, the Berlin trams and buses go New York one better for they carry huge cigarette, tooth paste, soap, department store and motor announcements on the outside of the vehicles, front, top and sides.

Mrs. Hermann Wolff, co-partner of the old and world famous concert bureau of that name, is a delightful woman, handsome and distinguished, and of a kind that has almost vanished, for she attends to business every day with shrewd insight and keen grasp of details, and yet manages to preside at tea-time at her home each afternoon with all the grace and courtliness of a veritable grande dame. Every resident and visiting musical celebrity is to be found at Mrs. Wolff's gatherings, and she usually leads the conversation with her good naturally cynical observations and really humorous sallies. When she showed me her enormous dining-room, I asked her

BERLIN'S STRIKING HABIT.



"Well, what's the matter with the cornet? Why aren't you playing?"
"I'd like to see myself—there's a strike of the metal workers today."

how many persons could be seated about her table. "God forbid, about thirty," she replied. The hostess told a good story on herself. Just after Eugen d'Albert had married for the sixth time, and come to Berlin for a recital, Mrs. Wolff went to the concert and at its conclusion called on d'Albert in the artists' room. After complimenting him upon his playing, she remarked: "You still keep up your marrying, I see. Well, I have hopes that I might be your seventh wife." "Pardon me," interrupted an attractive woman standing near, "you will find that a difficult task, for I still am his sixth wife."

Mrs. Wolff is an intimate friend of President Ebert and Mrs. Ebert, and told so many highly interesting stories about them both (from which it appears that they are grossly misrepresented in the accounts one reads about them in American, French and English papers) that I hope Mr. Saerchinger will give us some of the material in one of his interestingly comprehensive future Berlin letters.

A postcard from Paris informs me that Mme. Alda, Heifetz, Richard Ordynski (formerly stage manager at the Metropolitan Opera), Jeanne Gordon and Irving Berlin all are in Paris this week, which seems an honor for Paris almost too great to bear.

A Berlin inventor has discovered how to eat peas with a knife without having them roll off. One simply takes a dab of mashed potatoes on the tip of the knife and then polka-dots the potato with the peas.

Richard Strauss and Moriz Rosenthal are two men I should have loved to see here.

Signs of the times: A Berlin father informs his young son of the birth of a little sister. The male heir comments: "Another sister. Why on earth didn't you buy me a pair of shoes instead?"

Alberto Jonas phoned a "hello" from suburban Berlin where he has just arrived with Mrs. Jonas.

Max Rosen was encountered and discovered to be in his customary happy and enterprising vein. He almost has recovered from the injury to his arm, and will resume his interrupted European concert tour in the fall, returning to America in 1923. Max Rosen, Eva Gauthier, Mme. Schön-Renée (who has a large summer class here and is doing exceedingly successful work), Marie Tiffany, baritone De Wald, pianists Goethelf and Deering, and your faithful reporter had a pleasant evening at the home of Mr. and Mrs. Raymond, where good food and liquids were served and good vocal music was made by Mr. De Wald and the Misses Tiffany and Gauthier, accompanied exceptionally well by Mr. Deering, who seems to know all the modern French song literature from memory.

I'm off in an hour to Frankfurt, whence, as many Americans will be surprised to hear, the Frankfurter sausages do not come. Nor has Hamburg ever heard of Hamburger beefsteaks. Then, too, in Switzerland, Swiss cheese is known as Emmenthaler. Yea, it is a strange world.

LEONARD LIEBLING.

L. E. BEHYMER HIMSELF

An article in another column of this issue tells something about what L. E. Behymer is doing on the Pacific Coast. That is up-to-date news, and it is interesting, being an authentic statement by Mr. Behymer himself. But it does not tell what a man he is; it does not tell how he, and he alone, made the Pacific South West, musically speaking, and even aided in making the San Francisco district by working in friendly co-operation with former managers, as he is now working with Selby Oppenheimer.

But Mr. Behymer cannot hide his light under a bushel—not so long as the MUSICAL COURIER has a good memory. The "good old days"—they were the beginning of good days for Mr. Behymer, but they were full of doubts, of trials, of hardship. Those old times, a long way back, some thirty years ago! They were great old times. Mr. B. was a young man, nervy and ambitious. He worked in a book store (unless our memory is slipping up) and then got a job as treasurer (or something) with the old Mason Opera House, way up in the north end of Los Angeles, which has now been left behind by the growth towards the south. Los Angeles was just a snip of a village—a sort of a "one hotel, one brick block town" if you know what we mean—and you surely do if you have ever pioneered in any new part of America. Pasadena was the "Iowa-Colony," and the old Lowe Opera House, now entirely out of town, was the center of it. Redlands was a one-story bank, a frame hotel (ye gods!) and a few little orange groves—young trees, just planted. There was also a WINERY kept by a joyous old Frenchman, and the boys used to go down with jugs and get claret for thirty cents (no, not thirty dollars!) a gallon. Riverside (and Redlands, too, for that matter) still had open irrigation ditches.

And it took some nerve and some big vision to see future possibilities in the concert game in such a hick land as that. But "Bee" had it. He not only had it but he also acted upon it. And, finding that clubs in smaller towns would not form for themselves, he went and formed them. He and Harley Hamilton organized the Los Angeles Symphony Orchestra. Those two men put their hands down in their pockets to help out when there was a deficit. Mr. Behymer, so it has been rumored, even mortgaged his home to keep that organization going. There were no millions back of him then, nothing back of him but just nerve and grit and ambition. Memory even seems to recall something about a benefit along about 1898 or 1900 to help out his various interests, so that the South West should not be deprived of the culture of which he had given it a taste.

Along with all this Mr. Behymer, from very necessity, learned to be an orator, and a real one. He went out and told people what they ought to want, and told them so convincingly that they believed him

and got to wanting things musical when many of them did not know what music was, outside of a mouth-organ.

That is what Mr. Behymer (assisted for a good many years now by Rena McDonald in his office as stenographer and general factotum, and Mrs. Behymer in the box-office) did for the South West. He not only offered artists for sale (anybody can do that) but he created a want for them and helped organize the club system by which alone they could be financed. That intricate and interlocking system now spreads over the entire Pacific Coast. Not a town but has its club of leading citizens who have an artists' course, and sometimes a second artists' course, as well as symphony concerts, chamber music concerts, local lectures, and the like.

Let us add that Mr. Behymer is a favorite with everybody. Everybody likes him because he treats everybody just right. There is no trickiness about his methods. He does not try to undermine other people's work. He simply goes ahead quietly selling artists and other musical offerings on the Coast. He has grown with the West, and the West is proud of him.

It ought to be!

EAGLE NEWS DEDICATES JUNE ISSUE TO MEMORY OF EMIL BEROLZHEIMER

The employees of the Eagle Pencil Company dedicated the June issue of their Eagle News to the memory of their friend and president, Emil Berolzheimer, who died on May 25 last. According to the publication, "For nearly forty years Emil Berolzheimer had been president of the Eagle Pencil Company and had given a full measure of devotion to the task of building from its modest beginning an organization with a world-wide reputation and usefulness. To this end he gave a never-flagging interest, a tireless energy and a contagious enthusiasm. He has left behind him a living monument, and the finest tribute that those who are connected with the company can pay to his memory is an increasing effort to make the Eagle Pencil Company what he would have wanted it to be, ever holding to the highest standards of progress and of service."

Dr. John Lovejoy Elliott, of the Ethical Culture Society, in an eloquently expressed eulogy at Mr. Berolzheimer's funeral, said many beautiful words about the deceased. In part he said: "Emil Berolzheimer was a man, and the word 'man' means a thinker. Only one whose mind is strong and whose heart is kind can do the work of a man and express the human life at its noblest and its best. Rich was his nature, deeply responsive to color, form and harmony. Joy came to him from the glowing canvas. He lived with the great musicians; he could feel rapture that is in music. And unending was his delight to see the hard wood and the branches, the formless mouth of the earth, burst out anew and again in the exquisite form and color of leaf and flower. Like a delicate instrument his nature answered to the beauty of the world."

POOR ELGAR!

In the London Daily Telegraph of July 15 the following remarks on a criticism of Elgar's "Apostles" are to be found:

Of all amazing criticisms that I have read for many a day command me to that by the London representative of New York's "Musical Courier," whose notice appears in the issue of that magazine received here this week. The work criticised is "The Apostles": the occasion, that of the recent visit to London of the Leeds Choral Union. "Unfortunately," writes the said correspondent, "the turners of the wheels within the other wheels forgot one all-important item. They failed to interest the public. They selected a work which did not draw." This seems to me to be a remarkable example of the half-truth, for nothing whatever is said of the then prevailing conditions. The concert took place in the middle of Whit-week, which, for obvious reasons, was a bad arrangement; so far as my memory serves, the weather was unpropitious for an indoor concert, and there is the still stronger point that the concert occurred in the afternoon. Is this not enough? Not Bach's B Minor Mass, not Handel's "Messiah," not Mendelssohn's "Elijah," not one of the works referred to by the above correspondent would have attracted an audience in London in such circumstances. That "The Apostles" is clearly not the dead thing he assures us it is, he himself suggests later when he refers to its "Splendid success in the venerable Cathedral of Canterbury, which (next day) was crowded to its very doors," when sung by the same choir!

We thank the writer in the Daily Telegraph for his gentle onslaught. It is his duty to defend British music and he was reluctantly compelled to break a lance against our impregnable battering ram. We are sad to think that we must still further discomfit our unwilling critic by the Socratic method of asking awkward questions:

(1) If the middle of whit-week, for obvious reasons, was a bad arrangement, what week would

be obviously a good arrangement for a work which is either too serious or too gay for Whitsuntide in London?

- (2) If Elgar's "Apostles" is unsuitable for a warm and comfortable June day, what kind of weather does it require to become attractive?
- (3) If Elgar's oratorio will not draw an audience in the afternoon, when will it draw one?
- (4) If the musical editor of the Daily Telegraph knew that the afternoon of the warm and comfortable eighth of June, 1922, was fatal to the success of Elgar's "Apostles," is he not guilty in the eyes of the law for withholding information which would have prevented the performance of the said oratorio at the time above mentioned?

Our own opinion is that the "Apostles," which is by no means Elgar's masterpiece, will be as dull at any time as it was when it was given in New York under the composer's direction, not in Whitsuntide, not on a fine June day, not in the afternoon.

ON THE RIGHT TRACK

Clark A. Shaw, business manager of the Chicago Civic Opera Association, is responsible for the statement, that last Monday, July 24, more paid subscriptions were received at the Auditorium, Chicago, than

on any other day since that theater began to harbor grand opera—some thirty-five years ago. Mr. Shaw has done good work, likewise Jesse D. Scheinman, the auditor of the new organization, and their various associates. They are working from morning until night for the interests of the Chicago Civic Opera Association, and their efforts will not be in vain, as the losses this coming season will be smaller than any previous one since the world conflict.

AMERICANISM IN THE QUARTERLY

(Continued from page 21)

Ballad Opera; Gilbert Elliott quotes Manuel de Falla as saying, "The best theater in Madrid is at the mercy of Italian publishers," in an article entitled "Our Musical Kinship with the Spaniards." Whether or not the editors intended it, the Quarterly this month gives us Americans much to think about. It is up to us to do the thinking.

VICE VERSA

Most of the American musicians who remained in America this summer wish they were in Europe, and most of the resident musicians in Europe wish they were in America. A sort of temporary exchange arrangement ought to be made as they do with college professors.

FOREIGN NEWS IN BRIEF

NEW WORK FOR MALE CHOIRS.

Cologne, June 26.—The most important German male choir composer, Matthieu Newmann, has just composed an operetta called "Die Verbotene Frucht." The libretto was written by Eduard Czwoydzinski. H. U.

GORGEOUS STAGING FOR SALZBURG "FIGARO."

Vienna, July 2.—One of the chief attractions of the forthcoming Salzburg Festival will be the revival of Mozart's "Marriage of Figaro." The new costumes, by Professor Haas-Heye, are said to be marvels of beauty and costliness. New scenery has been designed for the Salzburg production by Professor Roller, and Max Reinhardt will be in charge of the stage management, this being his first venture in the Mozart field. The programs of the International Chamber Music Festival, which precedes the operatic festival, have received a welcome addition by the enlistment of the services of Louis Graveure, who will sing a number of songs by American composers, including Oscar Sonneck, Bryceson Trehearne, and Ernest Bloch. P. B.

OFFICIALS FOR BUDAPEST THEATERS AND OPERA HOUSE.

Budapest, June 27.—The Hungarian regent has appointed Dr. Baron Julius Wlassics, for two years official commissioner of both the state theaters, as senior director of them both. The music management of the opera house will be under the care of R. Mader. Z. K.

NEW ENGLISH ONE ACT OPERA.

London, July 10.—Dame Ethel Smyth, composer of "The Wreckers" and "The Bo'sun's Mate," has completed a new one act opera, "Fete Galante," based on the story of the same name by Maurice Baring. She has been her own librettist. The opera is shortly to be produced in London by Nigel Playfair. G. C.

RUPTURE WITHIN THE VIENNA PHILHARMONIC.

Vienna, June 30.—When the Vienna Philharmonics left the city on their special train last night, after lengthy ceremonies in the course of which speeches were delivered on behalf of the Government, the community of Vienna, the Staatsoper directors and the orchestra, respectively, more than fifteen of the Philharmonic's members were missing from the ranks, including some of its most prominent members. These members, who had refused to participate in the famous organization's South American tour, have been excluded from the orchestra (which is a self-governing body) and will not be permitted hereafter to participate in the Philharmonic concerts. This boycott, however, does not affect their duties at the Staatsoper, which are entirely independent from the concert activities of the orchestra. P. B.

GATTI'S EUROPEAN ACQUISITIONS.

Vienna, July 1.—Further details are now leaking out concerning the "voice trials" held here by Gatti-Casazza during his recent stay at Vienna. Some twenty singers from the principal German opera houses, among them Lilli Haagren, the Wagnerian soprano; Hermann Weil, the baritone who sang at the Metropolitan eight years ago; Rudolf Laubenthal, a lyric tenor from the Charlottenburg Opera, and Heinrich Schlusnus, baritone from the Berlin Opera, were summoned for these auditions by Gatti, who listened to them with his usual unshaken calm. Of all these, only Laubenthal and Schlusnus are said to have been engaged for the Metropolitan. Schlusnus is shortly expected here for guest performances at the Volksoper, where Carl Jörn, the tenor, formerly with the Metropolitan forces, is just now appearing as guest in several of his popular roles. P. B.

NEW SINGERS FOR VIENNA STAATSOOPER.

Vienna, July 4.—At the recent final performance for the season of the Vienna State Conservatory's operatic class, Franz Schalk, co-director with Strauss at the Staatsoper, is said to have discovered two remarkable young singers—a tenor named Walter Fischer and a soprano named Louise Hesselbrunner, whom he immediately engaged for his theater, beginning next fall. Among the other new singers who will join the Staatsoper's company next season, there are Barbara Kemp, Elisabeth Rethberg, and Maria Ivogün, sopranos, and Michael Bohnen, bass-baritone, all of whom

will divide their time between Vienna and the Metropolitan. Helene Wildbrunn, Vera Schwarz, and Lilli Haagren, sopranos, and Richard Tauber, tenor, will also be added to the Staatsoper's roster, in addition to Waldemar Runge, the new stage manager from Breslau, who will replace Wilhelm von Wyrmal, whose engagement for the Metropolitan is now assured. P. B.

VIENNA—THE "DEAD CITY."

Vienna, July 3.—Berthold Pütz, a baritone from Düsseldorf, who was more than ordinarily successful at his recent guest appearance at the Staatsoper, has declined an engagement with that theater, owing to his inability to secure a suitable home or flat at Vienna. P. B.

NEW MUNICIPAL MUSIC CONDUCTOR IN BONN.

Bonn, July 1.—The German-Pole composer and conductor, Emil Bohnke, has been selected as candidate for the position of municipal music conductor in Bonn. He was formerly in a string quartet with the well known violinist, Prof. Adolf Busch, and is son-in-law of the Mendelssohn family. His successes in Bonn have been great. DR. H. U.

LEGINSKA CONCERT IN LONDON.

London, July 11.—Ethel Leginska, pianist-composer, gave a recent concert of her own compositions in London, at which the program included four pieces for string quartet, a fantasy "From a Life" for woodwind, string quartet and piano, and groups of songs and piano solos. Throughout the concert Miss Leginska showed herself to greater advantage as pianist than composer. G. C.

ANOTHER GERMAN FESTIVAL.

Dresden, July 1.—The first Heinrich Schütz Festival will take place in Dresden from November 3 to 6, thus celebrating the 250th anniversary of the master's death. The festival is being arranged by the newly formed Heinrich Schütz Society (Dresden). An historic concert by the state choir in the opera house, a sacred concert in the Kreuzkirche, a Sunday concert in the Altmarkt, and a musical with a lecture by Dr. Müller have been planned. O. S.

D'ALBERT STILL WRITING OPERAS.

Cologne, July 10.—Eugen d'Albert is at work on a new opera entitled "Mareike von Nymegen." One act has already been completed. C. S.

(Continued on page 30)

Opera in Our Language Foundation and Bispham Memorial Endorsed

A few endorsements of the Opera In Our Language Foundation and the Bispham Memorial are appended:

Your work has my hearty approval and I am hoping that we may work out a real basis of cooperation between your committee and the Federation. Your plan of operation is a perfectly logical one and I see no reason why it should not work out to your satisfaction especially as there will not be a large expense attached to the mere collecting of the fund. (Signed) Lucile M. Lyons. (Mrs. John F. Lyons, president National Federation of Music Clubs.)

Your interesting budget of literature has been carefully perused, and I agree with the entire plan for such a scheme as you propose. I am sure that Mr. Bispham's whole heart would be in having a National Opera House and in encouraging American composers in the most legitimate of all ways—that of producing their works when they are pronounced worthy. (Signed) Mrs. H. H. A. Beach, Hillsboro, N. H.

I take this opportunity of saying to you that my sympathy is with you in the great work you are doing. (Signed) Giorgio Polacco.

Here's to you! Opera in our Language—the language of Shakespeare, Milton and the Declaration of Independence. Sincerely, (Signed) Geoffrey O'Hara.

My most sincere wishes to your wonderful organization and may you have tremendous success. (Signed) Cyrene Van Gordon.

Your work, "Opera in Our Language Foundation," has the heartiest support of Iowa musicians and music lovers. May success be yours. Cordially yours, (Signed) Mrs. Louis Bernard Schmidt (State president, Iowa Federation of Music Clubs.)

"No English" spells "no permanent opera for America." (Signed) Peter Christian Lutkin (Dean of Music, Northwestern University, Evanston, Ill.)

May God's blessing rest on this enterprise. (Signed) Arthur Hartmann, Rochester, N. Y.

THE STADIUM CONCERTS

JULY 24.

There was a heavy downpour of rain on Monday evening which necessitated holding the Stadium concert in the Great Hall of the City College. It was unfortunate that the night was not a pleasant one, for owing to the inclement weather many music lovers missed hearing an excellent soloist in the person of John Barclay. Mr. Barclay is a young baritone who hails from England, and in his appearances here in America he has made a notable success. His is an expressive voice of fine quality which has been well trained. His enunciation, too, is at all times clear and distinct. He was heard in Valentine's aria from "Faust" and the "Vision Fugitive" aria from "Herodiade."

Mr. Hadley scored his usual success with the audience as conductor, leading his men through a program which included the Lalo overture to "Le Roi d'Ys," two numbers from his own opera, "Cleopatra's Night," the Wagner prelude to "Die Meistersinger," the Rachmaninoff prelude in C sharp minor, and Skilton's "Deer Dance" and "War Dance."

JULY 25.

The program for Tuesday evening was as follows: Priests' March from "Athalie," Mendelssohn; "Leonore" overture, No. 3, Beethoven; barcarolle (orchestrated by Henry Hadley), Mengelberg; "Scenes de Ballet," Glazounoff, and the Rimsky-Korsakoff symphonic suite, "Scheherazade."

JULY 26—HADLEY'S FAREWELL

Henry Hadley could not have wished for a more demonstrative reception than he received on Wednesday evening, July 26, when he led the Philharmonic Orchestra for the last time this season at the Stadium Concerts. When the American conductor made his way to the front of the stand before the first number, he was met with rounds of genuine applause which increased throughout the evening. The members of the orchestra, who have played under him these three weeks, did their share toward making his farewell impressive. After the intermission and prior to conducting his own tone-poem "Lucifer," the men stood up and greeted him with a fan-fare. But the greatest demonstration of the evening came at the end of the concert, after a most stirring rendition of the "1812" overture, Tschaikowsky, which ended with pistol salvos—a novel yet highly effective idea—that roused the large audience to such heights of enthusiasm that cheers sounded through the applause and straw mats were hurled through the air by the enthusiastic persons in the center arena.

The program opened with the Tschaikowsky symphony No. 4 in F minor, op. 36, and was given a superb rendition. Mr. Hadley's own composition written after the poem by Vondel, which is not heard enough in New York, was well received. It is a striking work, constructed along strong lines, and is the work of a skilled musician. "Love's Dream" was charmingly done and could have been repeated. All in all the evening was a distinct artistic success as well as a most demonstrative one for Mr. Hadley, who has made himself most popular at these concerts. Mr. Van Hoogstraten will conduct the rest of the season.

JULY 27.

It was an exceedingly large and appreciative audience which was on hand on Thursday evening for the first concert conducted by Willem Van Hoogstraten, and, judging by the interest manifested in each number and the spontaneous applause given him, there was no doubt about his success. Mr. Van Hoogstraten had his forces well under control and brought out all the beauty of tone in each work. His sense of rhythm is exceptionally fine and there is an abundance of color in his conducting. The "Pathétique" symphony was given a magnificent reading, following which came four selections from Wagner operas.

JULY 28.

The Beethoven overture to "Egmont," the Charpentier suite, "Impressions of Italy," the Richard Strauss tone poem, "Death and Transfiguration," and the Liszt symphonic poem, "Mazeppa," made up the program for Friday evening, July 28.

JULY 29.

The program for Saturday evening had a wide appeal, including as it did numbers by Weber, Sibelius, Liszt, Wagner, Johann Strauss and Berlioz.

JULY 30.

Winifred Byrd, pianist, was the soloist Sunday evening, July 30, playing Liszt's "Hungarian Fantasia" with a dash and brilliance which completely captivated her audience. Her performance revealed dignity and musicianship. She was obliged to give an added number, Turkish march from "The Ruins of Athens," Beethoven.

The orchestra, under Willem Van Hoogstraten, gave Miss Byrd excellent support in the Liszt number.

Conductor Van Hoogstraten presented the various orchestral selections with intelligence and musically insight. These comprised the "Fingal's Cave" overture, Mendelssohn; air from suite No. 3 (for strings), Bach; overture to "The Bartered Bride," Smetana; "Largo," Handel, and "Peer Gynt" Suite, No. 1, by Grieg.

A good sized audience attended.

Agnes Brennan Scores at Reception

Agnes Brennan, pianist, made an excellent impression when she appeared on July 16 at a reception given at Corpus Christi Hall for Rev. John H. Dooley in honor of the thirtieth anniversary of his ordination as a priest. She was heard in a group of Chopin numbers, and for encores she presented Rachmaninoff's "Polichinelle" and "Andante Finale" from "Lucia," arranged for left hand alone by Leschetizky, all of which were played in her usual artistic manner. However, Miss Brennan's rendition of the last mentioned number probably aroused the most enthusiasm, for she has an exceptionally well developed left hand technic.

Nellie Brennan, mezzo soprano, of Butte, Mont., was the other artist to appear, her choice of selections being a Handel aria and a group of songs in English. She pos-

seses a beautiful voice of velvet like quality and sang with taste and style. Agnes Brennan has been the mezzo soprano's coach and accompanist for some years. She was at the piano for her on this occasion, and scored equally well as accompanist as she had as pianist.

Marie De Kyzer Finishes Summer Term

Marie De Kyzer, soprano, has just finished a term of six weeks' teaching at Oil City, Pa. Her work has been so successful that she has consented to teach in the same city next season. While there she was engaged as special soloist at the First Presbyterian Church for four Sunday evenings, appeared as soloist for the Rotary and Kiwanis clubs and at a large Kiwanis banquet, and at the Rockmere Boat Club. She also appeared as soloist at Meadville, Pa., at the farewell concert given under the direction of Frank F. Hardman, conductor of the Meadville Choral Society. Miss De Kyzer will spend the balance of the summer at her cottage at Shelter Harbor, Westerly, R. I., where she expects to rest and prepare her programs for the coming season, which promises to be a very busy one.

Ethel Y. Thompson's Pupils Heard

On Saturday, June 10, the pupils of Ethel Y. Thompson of Cranford, N. J., were heard in their annual recital. According to the Cranford Citizen, "the program was both interesting and enjoyable, showing as it did not only the

improvement of individual pupils over the work of last year, but also the development of Mrs. Thompson's work from the beginner to the advanced pupil. A notable feature of the program was the concerted work for two pianos. This work is of very great value, not only technically but also in the cultivation of musical taste and appreciation."

On Thursday, June 8, the Rose Villa Music Club held its closing program of the season at the home of Mrs. Thompson. About one hundred guests enjoyed the chamber music of Mr. and Mrs. George Clader of East Orange, pianist and cellist. At the close of the program the club presented a handsome umbrella to Mrs. Thompson as a token of its appreciation of her never-failing power of inspiration and helpfulness.

Mrs. Thompson is an exponent of the Effa Ellis Perfield Pedagogical System of Teaching.

Rudolf Larsen to Give Violin Recital

Rudolf Larsen, violinist, who has already made a deep and lasting impression in America and Europe, will give his first New York recital next season on Friday evening, November 3, at the Town Hall.

Mason and Polacco in Venice

Edith Mason and Giorgio Polacco spent some time recently in Venice, which they describe as a "paradise."

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RAVINIA STARS CALLED TO TASK FOR POOR FIRST PERFORMANCE OF "THE BARBER"

Musical Courier Reviewer Believes Artists Took Too Many Liberties, Although Audience Apparently Enjoyed the Opera Immensely—"Rigoletto," "Trovatore," "Pagliacci" and "Lohengrin" Also Given

Ravinia, Ill., July 29.—Although seats are always placed at the disposal of MUSICAL COURIER critics at Ravinia, those seats were often empty during the past week, but, nevertheless, a representative of this paper was present to enjoy from the outside free seats the splendid performances presented by worthy casts. The reason for wishing to hear opera from different seats than the allotted ones is that one gets a different perspective of the stage and hears the singers under less favorable circumstances than when occupying seats in the orchestra stall. It has been said, for instance, that Graeli Pareto had a very small voice, yet, smoking a cigarette outside the pavilion, the reporter of the MUSICAL COURIER enjoyed greatly her singing of the "Caro Nome," the floating voice seeming even bigger at a distance than at close proximity. Some conductors at Ravinia may not agree with this reporter, but seldom do the conductors there ever agree with the writer, so what's the difference? Speaking about Miss Pareto, may we not ask Mr. Papi why he indicated by the shaking of his head from side to side a musical error on her part—even when that mistake is due to other causes than lack of musicianship or to a regrettable lack of memory, but purely to a mistake of another member of the cast? From our long distant point of vantage we noticed Mr. Papi and wondered why the error of this young singer was made so apparent by the out-of-place gesture of the conductor. Mistakes will happen and the public generally is not the wiser for the time being. The next day a shrewd critic may mention in his review that such and such artist made a wrong entrance, but it is not up to the conductor to indicate to the public when a mistake has been made, and Mr. Papi is severely reproached here to have gone outside his jurisdiction on this occasion. Mr. Papi, himself, has often committed errors, especially since he conducts without a score, yet the critics of this paper have allowed poor entries of the woodwinds or the horns and wrong indications to the violins to pass unnoticed, for although we were sure of our ground, we thought the mistake was due to another reason than lack of memory on the part of the conductor. We did not single out those mistakes as they were trivial, but when a conductor takes it upon himself to advise the public that a mistake has been committed by an artist, then it is high time to show that he himself is not flawless.

The performance of "Rigoletto" on Tuesday evening,

July 25, was heard with a different Rigoletto and another Sparafucile than those heard at the previous performance. Vincente Ballester, a youngster, is a giant as the Jester—a role in which he can be compared with any of his predecessors, not only at Ravinia, but also, let it be said with all veracity, at the Metropolitan in New York or at the Auditorium in Chicago. Mr. Ballester is a sincere artist and that sincerity is reflected in his acting as well as in his singing. Singing is with him a sacred art, and his song is balm to the ear. How such a young man could have realized so much more than many older baritones from the part would be a mystery were it not well known that Mr. Ballester leaves nothing to chance and that he dissects a role until he finds in it new subtle nuances that prove him a real lover of his own art. He made a hit in the part, and his success only verified the intelligence of the Ravinia audiences.

Sparafucile is not one of Mr. Didur's best roles. The balance of the cast, as heretofore, was adequate.

"IL TROVATORE," JULY 26.

"Trovatore" served to introduce Bianca Saroya in another role—that of Leonora—in which once more her beautiful carriage, her lovely personality and regal appearance gave as much joy to the eye as her voice of rich and mellow quality gave to the ear. In far better fettle than when she first appeared in these surroundings in the "Tales of Hoffman," she sang herself into the hearts of the music-lovers who rewarded her efforts with well deserved plaudits. Alice Gentle has often been heard here as Azucena, yet this season she seems in the acme of her powers, and she sang and acted the role in a manner that left nothing to be desired. Gentle is a pillar of strength in the rostrum of the company, and her legitimate success at Ravinia showed the esteem in which she is held here. It has been stated on good authority that Ina Bouskaya would, at the next performance of "Trovatore," interpret the role sung heretofore by Miss Gentle, this following the rule of President Eckstein to present his various stars in diversified roles. Kingston was a robust Manrico, and Ballester, who replaced Danise, billed as the Count De Luna, added by his presence and singing to the galaxy of the night. Papi conducted.

"PAGLIACCI," JULY 27.

"Pagliacci" was repeated with a cast practically all new, Claire Dux singing the part of Nedda, Ballester the role of Tonio, Harold the Canio and Marr the Silvio.

"THE BARBER OF SEVILLE," JULY 28.

Difference of opinion between critics is no more extraordinary than that which exists between doctors and lawyers. This thought came to mind after reading in the dailies the reviews of the performance of "The Barber," which had its first hearing of the season on Friday evening, July 28. Some of the reviewers praised irrespectively the good and the bad work of the performances, while others found the performance not one of the best given this season at Ravinia. This reviewer's humble opinion is that the performance was lop-sided and very much so. The audience was of a different opinion, as each artist was received with marked approbation by the very large and distinguished gathering, but an audience that can laugh at jokes made in English when Rossini's class is sung in Italian is not very discriminating. It was poor judgment on the part of Pompilio Malatesta, who appeared as Dr. Bartolo, to interpolate phrases in English in order to win the laughter of the public. Why he should say: "Very well, after you," and analogous phrases in English, is a mystery. If the English language is so funny, why not then give "The

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CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

The Society for the Publication of American Music—Applications for the publication of original compositions for the 1922-23 season should be received not later than October 15. William Burnet Tuthill, Room 1608, 185 Madison avenue, New York.

The National American Music Festival—\$3,800 in contest prizes at the 1922 festival to be held at Buffalo, N. Y., October 2 to 7. A. A. Van de Mark, American Music Festival, 223 Delaware avenue, Buffalo, N. Y.

The American Academy in Rome. Horatio Parker Fellowship in Musical Composition, the winner having the privilege of a studio and three years' residence at the Academy in Rome, besides an annual stipend of \$1,000 and an allowance not to exceed \$1,000 for traveling expenses. Executive Secretary, American Academy in Rome, 101 Park avenue, New York.

New York American Conservatory of Music—A number of full and partial scholarships in vocal, violin and piano departments; also \$100 Becker prize in piano for the best player of "Impromptu" by Nieh. Contest takes place at Aeolian Hall on October 9, 10 and 11. New York American Conservatory of Music, 163 West Seventy-second street, New York.

Bush Conservatory of Music—A master school in piano, voice, violin and composition which provides two years of free instruction for talented advanced students. Examinations for admission to classes held in June and September. Bush Conservatory, 839 North Dearborn street, Chicago, Ill.

Ithaca Conservatory of Music—One Master Scholarship (valued at \$600 a term), ten full scholarships and forty-two partial scholarships. Ithaca Conservatory of Music, Ithaca, N. Y.

Chicago Musical College—Seventy-three prizes and scholarships, amounting to more than \$20,000. Chicago Musical College, 624 South Michigan avenue, Chicago, Ill.

Guilmant Organ School—Dr. William C. Carl gold medal, and four scholarships for pupils over eighteen given by Philip Berolzheimer. Contest for Berolzheimer scholarships takes place in October. Guilmant Organ School, 17 East Eleventh street, New York.

New York School of Music and Arts—One vocal and one piano scholarship. New York School of Music and Arts, 150 Riverside Drive, New York.

Institute of Musical Art—A number of prizes and scholarships. Institute of Musical Art, 120 Claremont avenue, New York.

New England Conservatory of Music—\$450 in prizes to students of the school. Ralph L. Flanders, New England Conservatory of Music, Boston, Mass.

Elizabeth Kelso Patterson School of Singing—One scholarship. "The Kelso Scholarship," 257 West 104th street, New York.

Theodor Bohlmann—Piano scholarship. Contest to be held October 3. The Bohlmann Music Studios, Suite 16-17, Woman's Building, Memphis, Tenn.

"Barber of Seville" wholly in English, as an audience that can laugh at silly repartees made in English, would be convulsed by the salient remarks that make the "Barber of Seville" probably the masterpiece in the realm of comic opera? Mr. Malatesta is given first place in this review, as he was the chief offender in mutilating a part in which many of his predecessors have made big names for themselves. Mr. Malatesta was never funny, at least in the two acts heard by this reviewer, as his comedy was of the low kind and he was a black spot in the good ensemble of the performance.

The chorus of the serenaders in the first act also deserves harsh criticism, as each of the men evidently thought that he was singing a solo; thus, many pages of Rossini's immortal music suffered greatly, as the chorus failed altogether in its mission. To proceed with criticism, the costume of Count Almaviva (Chamlee) and that of Figaro

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AN INTERESTING SNAPSHOT OF IGNAZ FRIEDMAN, THE PIANIST, AND HIS DAUGHTER, LYDIA.

(Danise) were not of the best taste. True, Mr. Chamlee had exactly the same costume that Charles Hackett wore in seasons past, but two wrongs have never made one right, and a Napoleon headpiece was not the one of disguised Almaviva, who wore neither expensive clothes nor such a hat when masquerading as a poor student—small details, to be sure, but details often tell the artist. Mr. Danise's costume was that of a bellboy in a French resort hotel, and he, too, is censored for not living up to tradition.

Chamlee sang beautifully all through the course of the evening, and the "Serenade" was so well rendered as to call only for superlatives. The young and popular tenor was rewarded for his efforts with salvos of deserved plaudits. The "Figaro" of Danise is too heavy. Furthermore, the distinguished baritone sang as though laboring under difficulties. He seemed completely out of breath in the "Largo," but the audience manifested its opinion differently, acclaiming Danise at its conclusion. Leon Rothier's Basilio, histrionically, was a masterpiece; not so, vocally. Of late years bassos have sung the "Calumny" aria as though it were a joke, while bassos of years gone by trembled as the time came near to sing this, one of the most difficult arias ever written in the original key of D but always sung in C. As it was, his Basilio will live in memory for its make-up and clever antics. Mr. Rothier, too, was accorded an extremely warm reception at the hands of the public. Graziella Pareto was the Rosina, and, contrary to her colleagues, she did her best work in her singing, as the mischief of Rosina seems as yet a closed book for this artist. Her conception of the part is nil, but then she looked regal to the eye and gave entire satisfaction to the ear. If it were only for the manner in which she sang "Una Voce Poco Fa," the journey to Ravinia would have been well worth while, but she also sang all the music written for Rosina with so much charm, such beautiful tones and with such phrasing as to proclaim her one of the best voiced Rosinas heard in these surroundings in the last decade. Histrionically her Rosina may have seemed to lack humor—this due perhaps to the grotesqueness of her colleagues—but be it for that or any other reason, the personage was not the one of the play nor of this opera. Miss Pareto was too much the "grande dame," and a little more flexibility would make her Rosina a far better characterization.

Papi, of late, seems interested more in his orchestra than in the singers. The lungs need air, Mr. Papi! While your arm is not a pulmotor for the singers, your tempo often makes them so short of breath that the use of that instrument seems often needed. A little more co-operation between stage and orchestra pit would make performances better all around.

"LOHENGRIN," JULY 29.

The first performance of "Lohengrin" this season was given on Saturday evening, and a full review is deferred to the following issue.

RENE DEVRIES.

Gerardy to Play Here with Philadelphia Orchestra

Jean Gerardy, the Belgian cellist, will make his reappearance in New York City with the Philadelphia Orchestra on Tuesday evening, November 21. On this occasion he will play a concerto new to the American public. He is due to arrive in America late in October.

Myra Hess Booked for Metropolitan

Myra Hess is engaged to appear at one of the Sunday night concerts at the Metropolitan Opera House, on January 28. In addition, she will play with all the symphony orchestras in New York City next season.

Claussen Engaged for Bradford and Jamestown

Among the latest engagements to be booked for Julia Claussen, the mezzo-soprano of the Metropolitan Opera Company, are appearances in Jamestown, N. Y., and Bradford, Pa., on December 13 and 14 next.

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COLUMBIA UNIVERSITY CONCERTS

JULY 24.

For the opening of the seventh week of concerts by the Goldman Band, on July 24, Edwin Franko Goldman, its popular conductor, presented a program which comprised: "Wedding March" from "Feramors" (Rubinstein), "Maximilian Robespierre" overture (Litoff), air from "Rinaldo" and menuet from "Samson" (Handel); excerpts from "Lohengrin" (Wagner), rhapsody, II (Liszt); "The Great Awakening" (Kramer) by Ernest S. Williams, cornettist; "To a Wild Rose" (MacDowell), "A Chinese Episode," "The Lady Picking Mulberries" (Kelley) and excerpts from "The Mikado" (Sullivan).

JULY 26.

Another very interesting program was presented by Edwin Franko Goldman on July 26, which included the march and chorus from "Judas Maccabaeus," "See the Conquering Hero Comes," Handel; overture "The Merry Wives of Windsor," Nicolai; "Volga Boatmen's Song" and "Argonaise" from "Le Cid," Massenet; excerpts from "Rigoletto," Verdi; two Hungarian dances, Brahms; aria from "La Gioconda," Ponchielli, sung by Lotta Madden, soprano; "Meditation" from "Thais," Massenet, and excerpts from "Ruddigore," Sullivan.

The band, under Director Goldman, again demonstrated its right to a high place among American band organizations.

JULY 28.

The program for the twenty-first concert was made up largely of request numbers, although not so designated. Mr. Goldman, the popular conductor, announced from the platform that several changes would be made, stating that the numerous requests justified this action.

Part I was devoted to the wedding march from "A Midsummer Night's Dream," Mendelssohn; overture to "The Flying Dutchman," Wagner; bridal song from the "Rustic Wedding Symphony," Carl Goldmark, and second rhapsody by Liszt, the last named being played in place of the finale from Liszt's symphonic poem, "Mazepa"; this brilliant number, which was rendered with unusual fire, received vociferous applause.

Von Suppe's "Poet and Peasant" overture, which opened Part II, another of those pleasing works which invariably arouse interest, likewise received sincere applause.

Ernest S. Williams, cornet soloist, whose Moreau characteristic "Ouray" was programmed, also changed his selection and played Schubert's "Serenade" and two encores. Next in line were two unusually popular numbers—the quartet from "Rigoletto," Verdi, and the sextet from "Lucia di Lammermoor," Donizetti—which, as always, won the hearts of the audience.

As the closing number, Edwin Franko Goldman's march, "Nemo" (new, first time), was presented. In this composition Mr. Goldman again revealed his extraordinary resourcefulness. This stirring march, because of its spirited and melodically beautiful phrases, is destined to equal the popularity of his other compositions, namely, "Sagamore" march, "Eagle Eyes" march, "A Bit of Syncopation," "On the Green" walse, "Cherokee" march, "Sunapee" march, "Columbia" march, "Star of the Evening" walse, "The Chimes of Liberty" march, and "In the Springtime."

Dr. Newton J. Corey Dies

Detroit, Mich.—In the death of Dr. Newton J. Corey, which occurred Monday evening, July 17, Detroit lost one who for more than three decades has been a prominent figure in musical circles, both in the city and State.

Mr. Corey came to Detroit in 1891 as organist and choir master of the Fort Street Presbyterian Church, a post which he filled until his resignation two years ago. An interesting personality and a musician of unusual ability he quickly made for himself an enviable position both in musical and social circles.

In every movement for musical advancement he was a leader, and many opportunities for valuable services came to him. He organized and directed the St. Cecilia Society, a splendid choral body, the concerts of which for many years were the musical events of the season. He helped to organize the Detroit Symphony Orchestra and was its manager during its early years. He was also secretary and manager of the Detroit Orchestral Association which brought the visiting orchestras here for a series of concerts until recent years. He filled the office of president of the Michigan Music Teachers' Association and dean of the Detroit chapter of the American Guild of Organists. He was well known as a lecturer on Wagner, and one of his last public engagements was an illustrated lecture on "Parsifal" given for the Matinee Musicale of Lansing. For many years he was music critic of the Detroit Saturday Night and editor of a department in the Etude. He was also editor of a magazine called "All the Arts."

In all these various ways he labored constantly to awaken an interest in and a love for the worthwhile things of music. Others have entered the field which he, as a pioneer, helped to prepare and it is to be hoped that his work and name will long be remembered among those with whom he was associated for the best thirty years of his life.

The funeral services were held in St. John's Episcopal Church and were marked by extreme simplicity. The floral tributes were many and beautiful.

J. M. S.

Lisbet Hoffmann-Koehler in Radio Recital

Lisbet Hoffmann-Koehler gave a recital on July 2 at the Westinghouse Broadcasting Station, playing a program containing classic and modern piano music, including her husband's pleasing "Little Sketch." Following it she received many letters expressing appreciation of her program and playing, of which the following is quoted:

Westinghouse Mfg. Co.,
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The selections played by Lisbet Hoffmann on the piano Sunday night were wonderful. She is a great artist.

The sketch by Herman Koehler was very good, and her program was enjoyed by all.

We remain, Yours very truly,

(Signed) MR. AND MRS. O. F. WAGNER.
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(Signed) Nellie Melba.

CHICAGO

(Continued from page 5)

and the galaxy of local artists makes the array of summer recitals a truly remarkable one.

A feast of musical opportunities is provided on every hand, but the consensus of opinion here is that the program of artist concerts, lectures and interpretation classes presented at the Bush Conservatory this season surpasses that of any institution in the country.

This is a broad claim, but the list of artists participating, the variety of programs and the uniformly high quality and interest substantiate it. Among the artists included in the twenty-four programs given during the summer session are Jan Chiapusso, Boza Oumirossoff, Ella Spravka, Richard Czerwonky, Justine Wegener, Edgar Brazelton, Gustaf Holmquist, Charles W. Clark, John J. Blackmore, Ethel L. Marley, Grace Walter and the Aeolian Trio (consisting of Richard Czerwonky, Bruno Steinle and Mme. Spravka).

The almost infinite variety of the programs is also a matter of comment among interested observers. A delightful evening of Bohemian folk songs by Boza Oumirossoff and Mme. Spravka may be followed by a lecture recital by Jan Chiapusso, presenting the Chopin and the Liszt études entire. A lecture on teaching methods by Ethel L. Marley will be followed by an open discussion on voice led by that eminent baritone, Gustaf Holmquist, in which all kinds of questions are asked by the audience.

Or again, an interpretation class by Richard Czerwonky, brings out points of vital interest to violinists, which may precede a talk by Charles W. Clark, "Master of the Art of Song," on "Control of the Breath."

These lecture-recitals have been supplemented by an equally remarkable series of recitals by artist members of the faculty. A feature of these concerts is the appearance of the Aeolian Trio. Mr. Steinle, the cellist of the trio, is a new member of the faculty of Bush.

A full list of artists appearing on these programs is as follows: Boza Oumirossoff, Gustaf Holmquist and Charles W. Clark (baritones); Ella Spravka, Jan Chiapusso, John J. Blackmore and Julie Rive-King (pianists); Richard Czerwonky, Bruno Esbjorn and Ebba Sundstrom (violinists).

An average of three or four of these entertainments weekly has kept the Bush Conservatory summer students' interest at the highest pitch. "You get more value for your money at Bush than any other school in the country,"

is the way one young man put it yesterday, and the large classes and genuine enthusiasm throughout the school indicate that this belief is general.

The summer classes now closing are by far the largest in the history of this progressive institution, and the present prospects for the fall term, even this early, indicate a record-breaking attendance at the opening of the fall term on September 11.

BUSH CONSERVATORY STUDENTS GIVE RADIO CONCERTS.

The skill of Bush Conservatory students has recently been broadcasted to the four corners of the United States in a series of radio concerts.

At the invitation of the Edison Studios and the Wrigley Station and the Chicago Daily News, several concerts, some of them "return engagements," have demonstrated the kind of training given students at this progressive institution.

The wide-spread audiences in nearly every state in the Union have listened to the concerts with intent interest and pleasure, evidenced by the numbers of letters which have been received by the stations and management of the conservatory. The many voluntary expressions of appreciation have shown the enjoyment of these programs, and there are frequent requests for more concerts by the conservatory. So insistent has been the demand, that the Wrigley Station has requested the Bush Conservatory to furnish a program every Thursday night, which will be done in the future.

The conservatory is gaining many friends in all parts of the country by these radio concerts who have become Bush enthusiasts through the wonderful invention of the radio.

MARIE ZENDT AND ARTHUR KRAFT IN SPECIAL RADIO CONCERT.

Radio fans enjoyed a real treat, Thursday, July 27, when they listened to an excellent program given over Station KYW by Marie Sidenius Zendt, soprano; Arthur Kraft, tenor; Nesta Smith, violinist, and Margaret Wilson, pianist. This program was given by courtesy of Lyon & Healy (concert and artists' department), through arrangement with M. Witmark & Sons and the American Authors' and Composers' Society. Enthusiastic reports received from the outside during this program voted it one of the most interesting radio concerts given in Chicago. Artistic accompaniments were furnished by Edith Phillips Heller, for Mrs. Zendt; Laura C. Halliday, for Mr. Kraft, and Margaret Wilson, for Miss Smith. Each artist was the recipient of the highest praise, and all will fill "return engagements" in the near future. Mrs. Zendt sang the following Witmark songs on the program: "Values," "Neath the Autumn Moon," "Heart Call" (Vanderpool), "Spring's a Lovable Lady" (Elliott), "Seem to See You" (Smith), and "Just Been Wondering" (Canning). Mr. Kraft sang "Gingham Gown," "Love Shadows" (Penn), "The Want of You," "Ye Moanin' Mountains" (Vanderpool), "Who Knows" (Ball) and "Molly" (Victor Herbert).

JEAN DUFFIELD HERE.

Jean Duffield, Omaha correspondent for the MUSICAL COURIER, and one of that fast growing city's foremost piano teachers, spent a few days in Chicago on his way East, where he motored with his friends, George De Yoe and Albert Beck, the latter a leading piano instructor at

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ORCHESTRAL COMPOSITION CONTEST FOR PRIZE OF \$1,000

1923 North Shore Musical Festival

The Chicago North Shore Festival Association announces a contest, open to composers of the United States, for a prize of \$1,000, which will be awarded by a board of judges to the best work for orchestra submitted by the contestants, the winning composition to be played at the final concert of the 1923 North Shore Music Festival. One of these five works selected by the judges as being the best, and which will be played at the public rehearsal for the purpose of awarding the prize, also will be produced by Frederick Stock at the regular concerts of the Chicago Symphony Orchestra in Orchestra Hall, Chicago, during season 1923-24.

RULES OF THE CONTEST

- All contestants shall be either of American birth or naturalized American citizens.
- Contestants must submit the orchestral score legibly written in ink.
- Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
- No work may exceed fifteen minutes' duration in performance.
- From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
- The term "orchestral composition" under the provisions of this contest will signify a work for orchestra alone, not a concerto for piano or violin, nor a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
- The composers of the five works that will be selected by the judges for interpretation at the public rehearsal will be notified of the decision of the judges, and they will be required to furnish orchestral parts, legibly written in ink, not later than a month before the date of the public rehearsal.
- The orchestra parts of the five works selected for performance must comprise, in addition to copies for the wind instruments and percussion (kettledrums, cymbals, etc.), the following number of string parts: eight first violins, eight second violins, five violas, five violcellos, five double basses.
- The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public. If, after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of the contestants has been obtained.
- The five compositions selected for performance at the public rehearsal will be directed by the Orchestral Conductor of the Festival Association.
- The winning contestant will receive a prize of \$1,000 and his composition will be performed at the final concert of the 1923 Festival under the direction of the Orchestral Conductor of the Festival Association. If in the opinion of the Festival orchestra conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.
- No work may be submitted that has previously been performed or published. Compositions that have been submitted in the previous competition and which failed to win the prize may be sent in again, provided, however, that (in accordance with rule II) no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not held to be a public performance.
- Each contestant shall submit the score of his composition on or before January 1, 1923, and no compositions shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, business manager, 624 South Michigan Avenue, Chicago, Ill. The North Shore Festival Association will not hold itself responsible for the loss of manuscript scores or orchestral parts from competitors, only on that understanding. Every care, however, will be taken of manuscripts.

Council Bluff. The happy trio will remain in the vicinity of New York until the last week of August.

WALTER SPRY VACATIONING.

Walter Spry, the distinguished piano instructor of the Columbia School of Music, left this week for Wiesbaden (Mich.) for a two weeks' vacation after a very busy and highly successful season.

RENE DEVRIES.

Librettist of Johann Strauss Dead

Vienna, July 6.—Bernhard Buchbinder, who wrote the librettos for some of Johann Strauss' comic operas, was buried here this week. He was also the author of many dozens of other successful comic opera librettos, among them "The Girl and the Kaiser" (with music by Georg Jarno, who died last year), which had a successful run in New York about ten years ago.

P. B.

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American Conservatory Chicago

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Columbia, Mo.—During July four concerts were held in the auditorium of the University of Missouri, July 7, 14, 21 and 28; the first one took place on June 30. They were given by the director of the Conservatory of Music of Stephens College, B. D. Gauntlet, and assisted by Helen Richards, violinist. The programs contained a number of the best classics, interspersed with lighter selections. MacDowell and Carpenter, American composers, were featured on the first two. The attendance was large and the concerts were thoroughly appreciated for their artistic standard.

J.

Denver, Colo.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Miami, Fla.—The first of a series of midsummer recitals by pupils of Mrs. L. B. Safford was given in the Young Women's Christian Association Building. The program was divided into two parts. Part one opened with a piano trio, "Hibiscus March" by Grace Porterfield Polk. The daughters of Dr. and Mrs. E. M. Jones won applause in this selection, and Beth Jones, aged four; Ikey Jones, aged five, and Billy Jones, aged seven, were the youngest who took part. Each of the little girls played a solo. Others taking part were Daniel Nichols, Alva Lee Hefty, Willie Becks and Helen Wilson. Part two was given by advanced students—Clara Cohen, Corinne Faudel, Theodore Saidenberg and Corinne Etude.

Theodore Saidenberg and his brother, Daniel, who is proclaimed an unusually gifted young cellist, were engaged for solo performances at the Fairfax Theater recently. Both boys have had exceptional musical advantages. Daniel, who is fifteen, won a two year scholarship at the Paris Conservatory, and returned from France about two months ago. Theodore, age fourteen, was the accompanist for Daniel, and also a fine soloist.

S. Ernest Philpitt, of the Philpitt Music Store, is spending the summer in New York and Washington. While in New York he attended the meetings of the Retail Music Dealers' Association which affiliated with the National Music Industries Chamber of Commerce during the convention. Mr. Philpitt is the local manager for musical artists and for the past three seasons has furnished Miami with a splendid series.

The White Temple Summer Choir has enrolled almost one hundred singers to furnish music at this church until September, when the regular choir will return from its annual vacation. Charles Cushman is director; Gertrude Baker, organist, and Amy Davis, pianist.

Bessie Mackay Long has had four songs accepted by Gamble Hinged Company, Chicago, both words and music being by Mrs. Long. They are: "Little Gray Dove," "Maid With the Lacquered Fan," "Evening Prayer," "The Nightingale." Mrs. Long expects to sing her compositions in vaudeville this fall, and will leave for Chicago at an early date.

Grace Porterfield Polk, singer and composer, has been elected vice-president from Florida, by the National Board, League of American Pen-Women.

Sherman Hammatt, director of dancing at the Miami Conservatory, has gone to Waynesville, N. C., for the remainder of the summer. He is engaged as entertainer at the Gordon Hotel until September, when he will resume his classes at the Miami Conservatory.

Kate Ellis Wise, of the Conservatory, presented her Community Players in Lord Dunsany's "Tents of the Arabs," at the Conservatory Open Air pavilion, with the following cast: Frances Stevens, Gladys Stevens, Irene Chapman, Jack Chaille, Halford Chaille, Madelon Lynch. In addition to the play, a musical program was rendered by Marguerite Denicke, violinist; Armine Denicke, cellist, with Bertha Foster at the piano. Enid Wolfe gave a number of readings.

Emily Byrd, pianist, head of the Conservatory piano department, is enjoying a short vacation, visiting her home in Alabama, and preparing concert programs before returning to Miami next season.

S.

Norwich, N. Y.—(See letter on another page.)

Ravinia, Ill.—(See letter on another page.)

Syracuse, N. Y.—John Philip Sousa and his famous band offered the first concert of the 1922-23 season in the Armory recently. The concert series of the season has now been fully outlined for Syracuse. The Recital Commission of the First Baptist Church is to present Mme. Galli-Curci on October 11, Frieda Hempel on December 5, Josef Hofmann on January 23 and Margaret Matzenauer on March 26. All of these will be in the Mizpah Auditorium with the exception of the Galli-Curci concert, which will be in the State Armory.

The Morning Musicales, Inc., in addition to its regular fortnightly Wednesday morning musicales in the Temple

Theater, will give three evening recitals in the Mizpah Auditorium, this series including Erna Rubinstein on November 20, Harold Bauer and Pablo Casals in joint recital on January 5, and Marie Ivogun on March 5. With this large number of concerts already scheduled, and the artists for the musical festival not yet announced, the coming season promises to be an extremely busy one musically.

A new organization, known as the Professional Players, Inc., has been giving a series of light opera performances at the Bastable Theater during the summer. Among the principals are Jefferson D'Angelis and Marta Witkowska. While the performances have reached a high standard of excellence, that of the "Mikado" being exceptionally good, the financial support has thus far been far from encouraging.

S. B. E.

Tampa, Fla.—A program of excellence was given by the Virgil School of Music, under the direction of Mabel M. Snavely. The pupils showed results of careful training. They played with clarity and beauty of tone. Miss Snavely explained the pieces used, which added to the interest.

The pupils of Katherine S. Harvey were heard in a piano recital on June 29. The pupils showed poise, and their playing was a testimony to the efforts of their teacher.

Mme. Helen Saxby presented voice and piano pupils in her ninth recital on July 6. The numbers were carefully chosen and rendered with musicianly attainment. Mrs. David Safer and Mrs. Tracy Grey showed versatility in several vocal selections. Ensemble numbers added variety to a delightful evening.

The pupils of Carl Geisser were heard in two piano recitals at the Congregational Church. They were assisted by voice pupils of Homer Moore, and by William H. Deuber, tenor, whose voice is an acquisition to any program. Mrs. William H. Deuber was the accompanist.

Dorothy Munden, pupil of Mamie Costella Dawson, gave a program of merit, June 28. Miss Munden is a serious student and played with intelligence and musical feeling. She was assisted by Frances Kennedy, pupil of Mrs. G. H. Nippert, who delighted the audience with several vocal selections. Mrs. G. Bradford was the accompanist.

Mrs. G. H. Nippert announces that she has severed her connections with the Dawson School of Musical Art, and will open a studio at 716½ N. A. Street.

Under the direction of Nino Ruisi, excerpts from the first act of "Pagliacci" were featured at the Victory Theater. The attendance gave proof of the splendid attraction. The Prologue was excellently sung by Nino Ruisi. Agnes Robinson was admirable as Nedda, and Frank Grasso was the Canio. Tampa is proud to have as residents such musicians as Agnes Robinson and Nino Ruisi. Several members of the Friday Morning Musical gave valued assistance in the chorus.

A most enjoyable musical was offered by Homer Moore for the Rotary Club at its weekly luncheon, held at the Victory Theater on July 11. Those taking part were Homer Moore, Ruth Bomford, Mrs. Swartz, Leota Carruthers, Adam Weidnauer, Messrs. Blount, McGraw and Squires, also Marion McKay, Edith Price, Marshall Scott and Joseph Hote, Amelia Roselli, Marguerite Frisbie, Clyde Kelsey, Herman Keller, Mrs. S. O. Metchik, Cecily Trezvant, Edna White and Joseph Kunkel. The regular orchestra of the Victory Theater gave excellent support to

each number. The solo parts were well taken and the ensemble was especially good. Mr. Moore showed himself an efficient director, and received much praise from the musical critics. Two selections of Mr. Moore were beautiful and well received. Stanley Wallace, chairman of the program committee, addressed the audience at the close of the program, only after the entire body of singers with Mr. Moore appeared again. In addition to the singers already mentioned, the following assisted in the chorus: Mary Gibbon, Nellie Hill, Ruth Welton, Bessie Trull, Regina Chastain, Pauline Metchik, Katherine Snyder, Othen Wallace, Arthur Jones, Earl Powers, C. L. Patch, Frank Bentley, Charles Bretz, Philip Clark, Louis Keller, Eldon Messer, Marion Owens, W. F. Miller, Rotarian, and president of the Board of Trade, made a strong appeal to the business men of Tampa to get together and stand back of the permanent organization for Grand Opera in this city.

M. M. S.

Vancouver, B. C.—Violin pupils of Holroyd Paull gave a recital on June 29. The First Congregational Church was crowded and the applause which followed each number was that of genuine appreciation. The students played with a steady but unassuming confidence in their abilities, which did much to add to their well deserved success. Those taking part were Victor Ellman, James Richardson, Alice Wilma Metz, Marjorie Hall, Mrs. Agot Haley and Robert Robertson. Mr. Paull and Kenneth Ross played accompaniments. All reflected credit on their instructor.

The music teachers of Vancouver have successfully presented many candidates for the examinations of the associated boards of the Royal Academy and Royal College of Music, London, England. The examiner of the Toronto College of Music has also passed a large number of those presented.

The following piano teachers have recently held successful students' recitals: Mrs. Walter Coulthard, Ira Swartz, Mrs. G. B. McClellan, Marguerite Bullock, Marjorie Cornell, Walter Bainbridge and Elsie Alexander.

Pupils of Miss Barfoot, L. R. A. M., teacher of piano and harp, were presented in an interesting recital.

Efrem Zimbalist passed through Vancouver on his return from the Orient.

Frederick Chubb is giving a summer season of recitals at Christ Church.

In the death of Mrs. George L. Smellie, musical circles of Vancouver have suffered a distinct loss. Mrs. Smellie, together with her sister, Mrs. C. J. Peter, was mainly responsible for the formation of the Vancouver Woman's Musical Club, and it is to her personality and technical knowledge of music that much of the success of the club has been due.

E. R. S.

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REDPATH CHAUTAUQUA AT NORWICH ATTRACTS INTEREST

A Variety of Musical Programs and Lectures Offered—
Boston Ladies' Quartet, Gegna, Brookhurst, Skerne,
Harcourt and Carley Especially Please—Notes

Norwich, N. Y., July 26.—The regular annual week of lectures and music, the "Redpath Chautauqua," which has been a feature of several summers at Norwich, Chenango County, N. Y., the home of the broadly known Norwich Pharmaceutical Company, of the Maydole hammer factory, the L. & A. Babcock piano concern (established 1865), of Judge Ray, and J. P. Alldis (once leader of his party in the State Senate), had in it features of musical worth. Time was when certain people referred to the institution as the "She-talker," for women lecturers had a prominent part; there were none this year.

Ethel Hinton's dramatic instinct, as evinced in recitations, especially "The Choir," and Clifford Walker's piano-
logues, more especially his "old men," were highly enjoyed, although his unvarying choice of the key of E flat for all his songs soon became monotonous.

O'HARA, HAROURT AND CARLEY.

G. O'Hara sang his own "There Is No Death" with conviction, showed in condensed form how songs are made, played imitations of various styles of music adapted to his own "K-K-Kat" (the stuttering song so loved by our soldiers), and sang tender Irish and French love-songs, all with effect. Marie Harcourt, violinist, played Hubay's "Gypsy Melodies" well, but was most effective in the simpler music of Saint-Saëns and Tirindelli; she is a winsome lass, but would enhance effect by keeping her eyes open when playing. Marion Carley, pianist, a statuesque beauty (wife of cellist Durieux), is an A-I soloist and accompanist, and made a particular hit with Moszkowski's "The Juggler." Her accompaniments, played from memory, were at all times sympathetic.

BOSTON LADIES' BRASS OCTET.

The eight young women comprising this octet labor under the handicap of being neither band nor orchestra; the warmth of tone-color which comes from the reed instruments, such as clarinets and saxophones, is missing, and the rhythmic snap of the drum is lacking. This may explain the apparent monotony of their music, although much of it lies in the manner in which it is played. It was noted that solos and duets were invariably more expressive, Helen Schmeltz (cornet), Mary C. Lynch (trombone), and a quartet of "Egyptian" trumpets winning honors. On the whole, however, it is an inexpressive combination of instruments; Louis Klopfel of the New England Conservatory coached them. Linda Marston (tenor horn) gave Speaks' "Morning" with good style and enunciation.

GEGNA, BROOKHURST AND SKERNE.

Claire Brookhurst, American contralto; Max Gegna, Russian cellist, and Axel Skerne, Danish pianist, gave a de-

lightful program of chamber music, beginning with the singer, who offered the aria from "Nadeschda" with power and style. Her articulation is distinct, and her voice expressive, with warmth and range. Mr. Gegna played with beauty of tone and exquisite sentiment, especially a "Serenade" (Drigo-Gegna) and "At the Fountain," one of his numerous encores. "Andalusian Serenade" (Kaempf) was played with character, and he made a lasting impression. Mr. Skerne's sympathetic accompaniments and playing of Chopin's polonaise in A flat showed his big technic and refinement.

THE LECTURERS.

Hilton I. Jones, of Oklahoma, gave a scientific lecture, largely on electricity, with radio demonstrations, including music broadcasted from Washington, D. C., and Detroit, Mich.

Wallace Bruce Amsberry recited some Kipling poems, and at a later session gave poems of Riley, both with extreme facility.

George Henri LeBarr, of Boston, but of French birth, gave a talk on character analysis. At the close he summoned Harriet B. Riesberg, Mrs. N. P. Bonney (wife of a leading attorney) and Edward S. Moore (editor of the Chenango Union and postmaster) to the platform, where he gave "readings" which were confessedly very accurate.

Frank L. Loveland is a real orator, and talked of the prevalent lack of education of the masses of this country, while William D. Saltiel, with a ready flow of ideas and speech, gave a talk on practical politics as practiced in America. Quin O'Brien was full of praise of Norwich, the beauty of its hills, forests and streams, having seen it over automobile on his way from Cooperstown; also of the city and country club. Following, he gave a lucid lecture on politico-social matters, and concluded with an open forum, when the audience fired questions at him. His replies to "strikes," "Volstead," etc., showed his thorough familiarity with national conditions.

Although not a lecture, the Rev. McMillan's talk at the Sunday evening meeting was hugely enjoyed, for he is a man of "pep" and ideas. Former pastor of the Baptist church here, he is now in Franklin, Ind., professor in a college and pastor of a church. The Boston Ladies' Octet played twice, this time with expression, and Linda Marston (who plays tenor horn) sang a sacred solo by Lloyd very attractively.

Grace Halsey Mills and her company, in Shakespeare's "Comedy of Errors," attracted the largest audience of all, and showed the actors in good light. Her acting voice is all right, but when she addressed the audience it was "stony," hollow and affected. Why cannot actresses use their natural, if cultivated tones? Messrs. Forbes and Shirley, as well as Hogarth and Cecil provided excellent acting.

The Children's Circus was most attractive, the little folks doing their "animals" realistically, and giving dances and ensembles of unusual effect. Miss Mann, in charge, announced first prize (a fountain pen) for the best "Circus Poster" to Trixy Riesberg, age eleven. Master Shepherd, of Chicago, won second.

B. "Pat" Harrison, U. S. Senator from Mississippi, closed the course with a talk on current political matters, full of humor and first-hand information. He, too, was full of praise for the rural beauty of this region.

NOTELETS.

Sarah Mason, head of the public school music, has gone to Pennsylvania State College to complete the course begun by her under Prof. Hollis Dann at Ithaca last year.

Dorothy Sussdorf Drake, formerly of Brooklyn, N. Y., some years ago a violinist and now composer and soprano (she studied under Arens in New York) and married to a former Norwich physician of the metropolis, was soloist at a recent morning service at the First Baptist Church, Rev. Gerald Watkins pastor. She sang "One Sweetly Solemn Thought" with excellent interpretation.

Rev. Watkins, pastor of the Baptist church, was soloist in his own church recently, singing a sacred selection by Bartlett. It is not every minister who can preach a sermon and sing a solo equally well. His voice is an expressive light tenor, and he is musical to a high degree.

Florence Warner, violinist, and Mrs. Marble, pianist, with the organist, were recently associated in an offertory selection at a leading church, receiving compliments on their effective and refined playing.

Elmer G. Angevine, vocal and violin instructor, has established himself in this city, coming from Binghamton, where he was one of the leading musical lights.

Under the caption "Nebraska Student Arrives," the Norwich Sun printed the following in a recent issue:

Prof. Riesberg of New York has registered C. Herbert McLean, of Lincoln, Nebraska, as a pupil in piano playing, the young man coming for a special course of study. He is organist of the Rialto Moving Picture Theater, of the Christian Science church, and the Hebrew synagogue of that thriving western city of 60,000 people. He views with delight the many trees, the running water, and enjoys the cool atmosphere of Norwich, quoting 110 degrees as the heat of last week in his native city.

Helen Bolger, contralto, has a voice of unusual power and fullness. At short notice she sang the solo in "Consider and Hear Me" (Pflueger), in a religious service, causing the organist, temporarily here from New York, to become greatly interested in her. She sings with deep feeling and high intelligence.

James Rose is manager of the Colonia Theater (moving picture house) and Oscar Weigel of the Strand, both being affiliated. High-class plays are given at both theaters, there having been a notable advance under the new management. Mr. Jaquins, violinist, is leader of the orchestra of five pieces at the Colonia, playing with excellent unity and variety. A Sunday performance is given.

Redpath Chautauqua should really provide more comfortable seats for patrons. Anything more uncomfortable than the folding camp-chairs cannot be imagined; the benches have better backs. Also some day a piano which combines tonal quality with resistance to weather and tent conditions may be found.

Crawford A. Peffer, manager of Chautauqua, was an interested observer at one of the sessions. He may rest content in the belief that all the lecturers, and most of the music of this year, exceeded in quality that of all previous years.

\$59.11 was collected for leveling the "billowy waves" of the turf under the tent, next season. Clarence Peters and his wife (who by the way has an excellent soprano voice), who own these grounds, will make their future home in Tampa, Fla.

F. W. R.

FOREIGN NEWS IN BRIEF

(Continued from page 24)

NEW VIENNESE OPERETTA A SUCCESS.

Vienna, June 22.—Robert Stoltz, who has made hundreds of millions of crowns out of his popular song, "Salomé," had his new operetta produced at the Raimundtheater here last night. The new piece, entitled "Die Liebe geht un," was immensely successful at its première. P. B.

NEW MASS BY EIGHTY YEAR OLD BLIND COMPOSER.

Vienna, July 1.—Joseph Labor, the blind composer whose eightieth birthday has only lately been the occasion for many festivities here, has just had his latest work produced at Vienna for the first time with very great success. It is a mass in A major, and created a deep impression. P. B.

AMERICAN SINGER'S LONDON SUCCESSES.

London, July 11.—Sue Harvard, who a short time ago gave a successful London recital, was engaged recently by Gordon Selfridge to sing at the dinner held at Lansdowne House in honor of Chief Justice Taft. Other American singers who have scored recent successes in London are Barbara Maurel, Rosalie Miller, Lydia Ferguson and John Charles Thomas. G. C.

CONSERVATORY EXAMINATIONS ATTRACT PARISIAN INTEREST.

Paris, July 5.—The annual examinations of the Conservatoire National de Musique et de Declamation have aroused considerable interest here this week. Music forms the greater part of the conservatoire curriculum, the director being a musician. The examinations included many singing tests as well as instrumental and dramatic trials. A. N.

TWO NEW MUSICAL JOURNALS IN EUROPE.

Paris, July 13.—Two new musical journals have recently made their appearance in Europe, one in Spain and one in Italy. The first is called "La Cultura Musicale" and is published by Pizzi & Co. in Bologna; the second, which appears in Madrid every ten days, is the "Informador Musical" (Daniel & Co.). C. H.

SCHÖNBERG DISCIPLE WRITES OPERA.

Vienna, July 10.—Alban Berg, the radical Viennese composer, one of the leading disciples of Schönberg, has completed an opera, "Wozzeck," based on the drama of the same name by Georg Büchner. It consists of three acts and fifteen scenes, and is probably the first operatic work to be completed by a member of the Schönberg clan. S.

MUSICAL POLICEMEN.

Vienna, July 9.—Vienna now boasts of a Policemen's Orchestra, in addition to the Railroadmen's Choral Union. This surprising fact was disclosed by an announcement published by the Vienna press yesterday, that the Policemen's Orchestra had just started on its first concert tour of the Austrian provincial cities. P. B.

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Los Angeles, Cal., July 15.—The annual state convention of the Music Teachers' Association of California was full of interest from the opening banquet on Wednesday evening, July 5, to the closing session on Saturday.

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, together with Mrs. Hertz, were the special guests of honor, others being Mrs. J. J. Carter, of Hollywood; Lillian Birmingham, vice-president of San Francisco Association; Florine Wenzel, president of the Sacramento organization; Frank Giffen, president of the San Francisco Association; Etta Snyder, president of the San Diego Association. Other notables graced the occasion, including Mrs. Carroll Nicholson, Oakland; Caroline Dunshee, Santa Barbara, and many local celebrities.

Abbie Norton Jamieson, the witty toastmistress, kept the gaiety at a high pitch, and a delightful program presented by Emma Bartlett further enlivened the evening which had no dull moments.

THURSDAY, JULY 6.

The formal opening of the convention at beautiful Boyd Auditorium on Thursday morning was most impressive. Eva Frances Pike, the retiring president, conducted the presentations of the various dignitaries, who honored the association by their presence, in her own capable manner. Mayor George E. Cryer made a cordial speech of welcome; the Right Reverend Joseph H. Johnson invoked a blessing, and Dr. Rufus Von Kleinsmid, president of the University of Southern California, welcomed the Association to the University. A spirited piano round table, with Edith Lillian Clark presiding, was the first event of the session and proved intensely interesting. Bishop Johnson was an interested auditor of the discussion, and to the delight of all he made an informal and spontaneous speech in praise of the seriousness involved in the study of music and of his increased respect for musicians.

The next session presented two Santa Barbara musicians to Los Angeles—Roger Clerbois, composer-pianist, and his sister, Dyna Clerbois, mezzo-soprano, Belgian artists—who made a delightful impression. Mlle. Clerbois sang some unusual French songs with great charm and revealed

much temperament in a later group including a song by Mr. Clerbois. The compositions of Mr. Clerbois for the piano were refreshingly unhampered in subject and treatment and he played with real poetic absorption and feeling. A group of folk songs, harmonized by Gertrude Ross for the violin, were delightfully played by Leona Neblett, violinist, with the composer at the piano. This closed the morning.

The afternoon program was opened by an Oakland organist, Virginia de Fremery, who created quite a furore. Homer De Witt Pugh, tenor from San Jose, sang charmingly and received enthusiastic encores for his group of songs. Los Angeles' own eminent flutist, Jay Plowe, with Mrs. Henning Robinson at the piano, gave some exquisite French numbers and John Manning, of San Francisco, gave a pleasing talk on community work, substituting for a San Francisco pianist, Pierre Douillet, who was unable to be present.

The closing numbers of the afternoon session had to be omitted, but a violin round table conducted by Davol Sanders proved very interesting, and the speakers, Sylvia Harding, A. D. Hunter and Russell Keeney, were of one mind regarding etudes, so all was harmony. Pauline Farquhar, the gifted artist pupil of Abby de Avirett, played a group of piano solos brilliantly, these closing the program.

The evening program was much too long and there were too many numbers by the same people, but otherwise it was interesting. Dean Walter Skeele gave two magnificent organ solos on the fine instrument that is the pride of the University, and the Jamieson Quartet appeared twice in groups of four numbers each, which were entirely too many—well as they were sung. Thomas Freeman, San Francisco pianist, played four of his own compositions which were enjoyed, and Lillian Birmingham, contralto, sang a group of songs with fine discrimination and musicianship. John Manning, of San Francisco, accompanied Mrs. Birmingham.

A novelty in the shape of a sonata for clarinet and piano, a prize composition written by Gregory Mason and presented by Antonio Raimondi with Adelaide Trowmont at the piano, was one of the features of the evening. Dean

Skeele displayed the possibilities of the organ in three numbers which closed the program.

FRIDAY, JULY 7.

Possibly the most eagerly anticipated event in point of interest was the vocal round table on Friday morning conducted by Mrs. Carroll Nicholson, of Oakland, one of the most eminent vocal instructors of the north. Mrs. Nicholson's paper was clear and concise and evinced her splendid grasp of her subject and her own enthusiasm which is doubtless the reason for her great success. Frank Giffen, baritone of San Francisco, followed the reading of Mrs. Nicholson's article with an illuminating talk on the subject of home study, and his advice to singers and students of singing was full of helpfulness, as well as being thoroughly enjoyable. "The art of program building" was well set forth by Jessie Weimar, and the discussion inspired by these fine presentations of important truths was cut short by lack of time.

A too-long organ program by Albert Conant, of San Diego, and an organ round table well managed by C. Albert Tufts and participated in by Roland Diggle and Frank Colby, brought the morning session to a close.

The noon intermission was made notable by the gracious hospitality of the president of the University, Dr. Von Kleinsmid, who entertained the entire Association at luncheon as his guests in the spacious parlors of the auditorium.

A trio composed of three clever musicians from Sacramento opened the afternoon session. Russell I. Keeney, violinist; Mary Lewis, cellist, and Florence Linthicum, pianist, played the Mendelssohn trio in D major with good attack, a fine feeling for ensemble and phrasing. A Santa Ana singer, Hazel Hummel, with a delicate coloratura soprano voice, sang a group of songs with Clarence Gustlin, of Santa Ana, at the piano. Norman Shaw, violinist, played two movements of the sonata No. 2 by Emil Sjogren, displaying a smooth tonal quality and beautiful conception of the composition. Margaret H. Thomas accompanied Miss Shaw. Two Los Angeles musicians who are becoming well known, each gave two numbers. Esther Rhoades, harpist, won several recalls for her delightful rendition of an "Arabesque" by Debussy and a serenade by Lebano. William Pilcher, tenor, was applauded for his singing of Rudolph's narrative from "La Boheme" and Carl Busch's "At Sunset." The Sacramento Trio gave another selection, and then followed one of the most brilliant addresses ever given before a convention of musicians. Dr. Rufus Von Kleinsmid spoke on "The Contribution of Music to the New Education" and his brilliant eloquence not only entranced his listeners, but also his vast grasp of the possibilities of

(Continued on page 38)

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REVIEWS AND NEW MUSIC

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"FOR A LOST EDEN" (for Piano)

Ernest Markham Lee, composer of the foregoing piano piece of four pages, is a Mus. Doc., Fellow of the Royal College of Organists, England, aged about fifty—old enough to know better than "compose" such things. Professor at Guildhall School of Music, musicographer, composer of church music, anthems, songs, etc., some of his music is marked with natural melodiousness, but not so this piece, which is largely a collection of major sevenths. Measure follows measure of such dissonances, beginning slowly and sadly, working into a climax of yet more sevenths, and dying away, with an unexpected "defiant" close, played very loudly.

(E. C. Schirmer Music Company, Boston)

TWENTY-FIVE CHORALES

Of course, these chorales are by Bach, father of twenty children (some historians say there were twenty-one), and likewise the father of all congregational hymn singing in Germany, Sweden and Denmark. Thomas Whitney Surette, disciple of Paine and Foote, safe and sane, practical in all he does, has selected, edited, and with Berta Elsmith has provided with suitable English text these chorales. The editor well says "they are great not only as works of art but as expressions of deep human feeling and aspiration." The beauty of harmony, dignity and flowing melodiousness of these chorales is famed in all lands; pity it is that we of America did not learn them before writing what might be called "melody hymns," in which two or three chords only are used as harmonic foundation. The chorales are really simpler than many hymn tunes, inasmuch as they usually progress step by step, as in a scale. One hears them sung in many private schools throughout the country, by children of all ages; large community choruses are using them, and nothing is so satisfying to groups of people who want to sing intelligently together. Bach's contrapuntal treatment, through which all the three lower parts are as interesting as the melody itself, gives the chorales true significance, providing intellectual basis for enjoyment. The words have been selected with a view to non-dogmatic treatment, from the works of Blake, Crashaw, Herbert, Addison, Moore, and other English poets. The chorales are printed in compressed form, but perfectly distinct, with the words above the score, which is printed as all our hymns are. Some poems are truly quaint, such as "O my deit heert" (from "The Oxford Book of English Verse"), "Where Man Was All Too Marred," "The Turf Shall Be My Sacred Shrine," "I Go My Flowers," etc. Such chorales as "Great God of Nations," "What Tongue Can Tell," "Now Thank We All Our God" are well known, some of them being originally from the Bach church cantatas but arranged for our American hymnals. The more important ones have separate piano or organ accompaniments. The booklet, of

thirty pages, is No. 1 of the Concord Series of educational music and books. Folk tunes for school and home, home and community song books, school marches, a play with music ("Robin Hood"), all are found in this series.

(Carl Fischer, New York, Boston, Chicago)

"BERCEUSE SLAVE" (Violin and Piano)

Boris W. Gilman made the concert transcription for violin of this well-known Russian cradle song, originally by Franz Neruda, the brother of Lady Norman Neruda, better known as Lady Halle, wife of the celebrated English pianist, Sir Charles Halle. The transcriber has made quite an effective concert piece of the (originally) simple violin piece, with octaves in the high positions and double notes, the latter occurring on the pretty and rhythmical portion in major. Flageolet tones follow, repeating the major melody, and more double stopping, with cadenza, finishes the piece, all of which is played with sordino, and marked with fingering, bowing and ossias.

"CHANT LYRIQUE" (Violin and Piano)

Irene Berge is the composer of this lyric melody, reminding one somewhat of the perennially popular "Cavatina" by Raff, and of about the same degree of difficulty. It is extremely melodious, singing joyously, beginning on the G string, with an agitated middle section, and return to the original melody, this time with amplified piano part. The composer shows very skillful treatment of the violin, with excellent piano part.

"NOCTURNE" (Cello and Piano)

It might be called "Love Song," such is the amiable melodiousness and natural flow of this music, by Lloyd Loar. It is marked "with dignity" and won the first prize in the 1921 National Federation of Music Clubs' contest. There is much variety of movement and key, yet not such as to make it "uneasy" or spasmodic. Excellent for concert or church use.

(Carl Fischer, New York, Boston, Chicago)

"MELODY" (for Cello)

An old aria by the classic Lully, transcribed, however, by that fine American violinist and A-1 musician, Albert Spalding, who in it shows that he understands the cello as well as his own instrument. It is a slow, expressive melody in two flats, of two pages length, with an accompaniment suitable for either piano or organ, and dedicated "To H. B. S."

(Composers' Music Corporation, New York)

"MOTHER, I CANNOT MIND MY WHEEL" (Song)

This plaint of the deserted one is set to music consisting largely of ascending or descending sevenths, dramatic, slow, full of intensity, hard to sing and play because of the many accidentals of the score, and reaching euphonious ending (at last!) on the last page. Composer Howard Barlow should depart from his present path of artificial harmonies and unmelodious vocal part.

"HEBREW LULLABY" (Song)

Lazare Saminsky was a member of the Baron de Guinsburg ethnographical expedition to Russia in 1914, just

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before the outbreak of the World War, and found this melody in the Caucasus district. It is based on a fragment of a child's tune, full of unusual elements of Oriental type, the composer saying: "It belongs to the noblest type of Hebrew

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"WHEN WE WERE PARTED" (Song)

A greenish brown sketch of a man holding a burning match to the picture of the beloved, printed on the title page, gives the keynote to this highly original song by Richard Hageman, now of Chicago. The verse Hageman has set to music of unusual nature, modernistic, with expressive triplets, followed by sixteenths in the piano part, to a climax of intensity, spontaneous and effective. An artist's song. Dedicated "to my wife." High and low voice.

"SPRING SONG" and "LA GONDOLLE" (for Piano)

Two descriptive pieces, originally for violin, by Rudolf Friml, and now available as piano pieces through Carl Deis' transcription. The first is an animated, bright melody in sixteenth notes, with chord climax and brilliant close. The second, a gentle sounding, negroid sounding, melody in the middle of the keyboard; surely this gondola had in it a New Orleans negro, such is its makeup. Both are about grade three, and carefully fingered and pedaled.

F. W. R.

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"JUST A DREAM," a very new composition by the well known composer, Guy D'Hardelot, to words by Kate Burney. Published for the medium voice. There is also an organ accompaniment, published separately, that enhances its value. The melody flows along and is supported by a setting of broken chords. Teaching number, or for the popular program.

"IF WINTER COMES," a song by H. M. Tennent to words by Reginald Arkell. This is the second song that has been published this season, taking its title from the novel by A. S. M. Hutchinson of the same name. There is not a great deal of individuality or original melody in this, although it no doubt will find some interest on account of the title.

M. WITMARK & SONS, NEW YORK

"LOVE HAS COME AT LAST," a new song by Arthur A. Penn. Another characteristic composition by one who has contributed so many good songs. A number sure to find favor with artist and student alike.

LEIDNER MUSIC CO., BROOKLYN, N. Y.

"WHEN EYES ARE BRIGHT." Louis Hintze has arranged a most acceptable song from the "Souvenir" of Drdla. The words by Carol Raven are not as effective as they might be, but the famous melody is so lovely that it matters little. In this form it can be programmed for any occasion.

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"ULLABY IN B FLAT" (Mozart). Arranged in this form by William D. Otto for violin and piano. Very simple for the student, going no further than the third position. There are no technical difficulties. Good teaching piece.

G. SCHIRMER, INC., NEW YORK

"SIX EASY PIECES," by Otto Hackh. It will be remembered that these were published some time ago, for beginners of piano, becoming a standard set. In the last month they have been arranged for violin and piano by Louis Hintze and published separately. There should be no reason why, in this form, they should not find the same favor. For first year violin study.

"A SHEAF OF PIECES," in the treble clef, for the little piano virtuoso, by Gino Modona. There are six selections in this set, all of which are published separately. A fine teaching collection, with elementary principles well worked out.

"KIDDIES," six short and easy descriptive pieces for the piano, by Cedric W. Lemont. Each little melody has the suggestion of a verse to stimulate interest. Good for first grade.

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"FOUR PIECES," for the pianoforte, of medium difficulty, by L. Leslie Loth. "In June," "Day Dreams," "Reminiscences" and "Spring Blossoms" are the selections, published separately. Third grade study. Sufficient melody to please the pupil.

M. J.

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This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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SCENES FROM THE WARSAW PRODUCTION OF
 SZYMANOWSKI'S "HAGITH"



The photograph to the left shows the famous Polish tenor, Gruszczynsky, as the young king, and the one to the right is of Maria Mokrzycka as Hagith and Adam Dygas as the old king.

Warsaw, July 7.—The first opera of Karol Szymanowski, known thus far only as a composer of instrumental music, has been produced at the National Opera here under the direction of Emil Mlynarski. Its title is "Hagith." Being composed in 1913 it must be regarded as an early work, and not as representative of Szymanowski's highly developed art, now in its full flower. But it marks a creative epoch in the composer's career, and is therefore of great interest to the musician. Thanks to an excellent performance the work was also well received by the public and there was considerable enthusiasm at the close.

A BIBLICAL LEGEND.

The text of the work, by Dormann, is based upon a biblical legend. The old king is near death. His life can be saved only by the love of a young girl in the flower of life, and his choice falls upon the beautiful Hagith, the beloved of his own son. Between the three characters—father, son and the girl—the dramatic conflict ensues, until at last Hagith is given as a sacrifice to death.

In the musical treatment of this text the composer's inspiration is expressed in lines rather than colors. The contour of the music is absolutely dominant. The essence of the whole drama lies in three duets, the duet between the old king and the son; that of the young king with Hagith; and that of Hagith and the old king. Of these the final duet, the least complicated, is the most powerful. The choruses are beautiful, also the farewell scene of Hagith, full of rich melodies. Melody, indeed, is the chief aim of the whole work.

A FINE PERFORMANCE.

The principal roles at this initial performance were sung with unsurpassable mastery and certainty. The two most famous Polish tenors, Adam Dygas and Gruszczynsky, devoted themselves to the success of the work, as well as Mme. Maria Mokrzycka, the prima donna of the Warsaw Opera, who sang the title role, and Musoczy, the excellent basso. The stage management, under Poplawski, as well as the splendid decorations of Wincenty Drabik earned great and well deserved applause.

ADAMO DIDUR A GUEST AT HOME.

Aside from this premiere the Warsaw Opera has offered, during the last weeks of the season, some distinguished guests from abroad. Most welcome among these was Adamo Didur, the famous Polish baritone of the Metropolitan Opera in New York. Didur sang in Gounod's "Faust" and in Boito's "Mefistofele." He also gave a number of concerts, singing a great variety of arias from well known operas, as well as several modern Polish songs. Alexander Smirnoff, the tenor, formerly of the Imperial Opera in Petrograd, also appeared as guest, singing "Bohemian" and "Rigoletto" and achieved a great success—especially with the ladies of Warsaw. He, too, gave a cycle of song recitals.

The Opera, which has now closed its doors for the season, was able to show a remarkable record of achievement. Besides such standard works as "Tristan," "Walkyrie," "Lohengrin," "Bohemian," "Tosca," "Butterfly," "Traviata," "Aida," "Rigoletto," "Tales of Hoffmann," etc., it produced Tchaikowsky's "Pique Dame" and "Eugen Onegin," Rubinstein's "Demon," d'Albert's "Tiefland" and "Tote Augen," as well as several Polish works, including "Goplana," by Zelenski; "Rey in Babino," by Adamus (first performance); "Halka," by Moniuszko; and Szymanowski's "Hagith." Besides the Rozycki ballet, "Pan Twardowski," which has passed its one-hundredth performance within one season, there have been two ballets by Czerpinski. "Pan Twardowski" will soon pass the Polish borders, too, being scheduled for the Copenhagen Royal Opera next season.

KING KOSETUA."

Another work by Rozycki, the symphonic poem "King Kofetua," inspired by the painting of Burne-Jones, was played by the Philharmonic Orchestra under Oscar Fried

recently. It might be called a song of longing, full of deepest emotion and tonal beauty, being, despite its literary title, pure music and not in any sense descriptive.

Waldemar König, formerly conductor of the Warsaw Filharmonia, devoted one of a series of concerts to the works of Karlowicz, by way of an anniversary celebration, a concert which proved an artistic event of unusual significance.

Polish music also predominated in the series of piano recitals given by Zbigniew Drzewicki, a pianist distinguished by his noble manner of expression as well as great virtuosity. Besides works by Chopin, Szymanowski, Rozycki, etc., he played the great classics, and joined Mme. Szymanowska, concert singer, in recitals of Polish music, which have been repeated in Vienna, Prague and Berlin.

S. PORAJ.

New Triumphs for Milan Lusk

Milan Lusk, Bohemian violinist, after completing a series of successful concerts in Canada, appeared during the first part of June in several Eastern cities, including Baltimore, Md., Johnstown, and Erie, Pa.

That his playing always arouses great enthusiasm is evidenced by the many flattering press comments he has received. Mr. Haesner, musical editor of the Erie Daily Times, speaks of the violinist as a "sterling young artist" and continues: "Lusk was well received by the audience. His fine technic and impressive readings won him many friends." The Erie Dispatch-Herald mentions his "amiable personality" and further states that "Lusk plays with much depth of feeling." The critic of the Johnstown Democrat also praised his work very highly, stating: "Milan Lusk rendered his part with technical brilliancy, and is truly one of the best violinists who has appeared in this city."

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Mayor Hylan is the first Mayor of New York City to take an interest in music. It has been said that no city in the world can lay claim to a greater and more enthusiastic population of music lovers than New York City. All year round offerings of indoor and outdoor concerts, theatrical and operatic performances, recitals by the world's foremost vocalists and instrumentalists, offer unceasing opportunities for artistic development. Strange to say, however, municipal support of free concerts in the parks and on city piers during the heated spell of the year was not in recent seasons given with anything like the liberality accorded in former years.

During the summer a series of free concerts was inaugurated in New York City on a larger and more extensive scale than ever before. Officials are beginning to realize that it is part and parcel of the duty of a great municipality to do something for the happiness of the people as well as

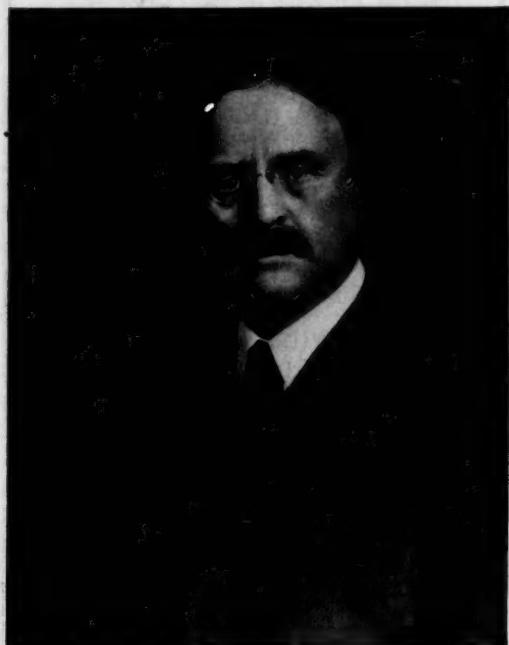


Photo by Underwood & Underwood
MAYOR JOHN F. HYLAN,
who takes an active interest in music in Greater New York.

to provide protection for life and property, and the government of civic affairs. In this nothing can contribute so great an influence for good music, which is becoming more and more recognized as a humanizing and civilizing force, than the power to sustain the morale of the workers, by offering an innocent means of recreation such as this work. It has taken a notable part and has been accomplished without any additional cost to the taxpayers, and for this reason it is all the more deserving of recognition.

Chamberlain Berolzheimer, a public-spirited citizen and music lover, in charge of free concerts for the city, has arranged for more than 200 free concerts during the summer months in the cool and beauty of nature's own theater, the public parks, helping to make America a real musical nation; orchestras and community choruses, creating music for the people, and making it a familiar part of life. Universal musical training and general activity will hasten the coming of the day of the universal brotherhood of man, music, the common tie between races and nationalities, the language universally understood and which recognizes no caste, tends to arouse the finest instincts in man. E.

Samuel Ljungkvist at Sullins College

Samuel Ljungkvist, Swedish tenor, formerly of the Stockholm Opera, has been engaged as head of the vocal department at Sullins College, Bristol, Va., beginning with the fall term.

Mr. Ljungkvist, in addition to his personal teaching at

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the college, will supervise the work of several assistants there. The institution, being anxious to have Mr. Ljungkvist continue his work as concert artist, prevailed upon him to appear in public in Bristol as well as in many of the principal cities throughout the southern states where numerous engagements have already been booked.

Mr. Ljungkvist recently appeared in concert in Bristol, where his success was so pronounced that Dr. Martin (president of Sullins College), who happened to be in the audience, at once offered special inducements to the tenor who, despite his big following in New York City and Brooklyn, accepted.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

WHERE IS SHE?

A question was asked recently about Cedia Brau, who sang with the Manhattan Opera Company a "few seasons ago," as to where she is and whether she is still singing. A reader has kindly sent the following information in regard to Miss Brau.

"As information was recently asked about Cedia Brau, contralto of the Manhattan Opera Company of a few seasons ago, will say that such a company managed by Mark Byron, Jr., was formed in New York as a road company. As a matter of fact Miss Brau was the leading contralto and opened the season in Easton, Pa., on December 10, 1919, as Carmen. The company went on the rocks a few weeks later through lack of funds. Singers of fame were included in the cast, i. e. Riccardo Martin, Graham Marr, Elinor Marls, Pilade Sinagra, Henriette Wakefield, Greek Evans, etc. The musical directors were Adolph Schmidt and Fulgerio Guerici; stage manager, Alex Piglia. Miss Brau was in New York last winter, but it is believed she resides in Canada, her birthplace."

HENRY HADLEY'S MUSICAL CAREER.

"If not imposing too much on your good nature, will you be kind enough to give me a brief outline of Henry Hadley's musical career? That is, the orchestras he has led, a few of his compositions, etc. I am under the impression that he wrote a prize opera not so long ago that was successfully produced at the Metropolitan Opera House, with the name of which I am not familiar. Will you please advise me as to this? I have an idea it was 'The Canterbury Pilgrims,' but am doubtful on this point."

Mr. Hadley organized the Seattle and San Francisco symphony orchestras. He conducted the London Symphony, Philharmonic in Berlin, Warsaw Philharmonic, an orchestra at Monte Carlo and is at present the assistant conductor of the New York Philharmonic. He has written four symphonies, twelve operas and about 150 songs. "Bianca" was the prize opera, produced by the Society of American Singers; "Cleopatra's Night" was produced at the Metropolitan Opera House two years ago. "The Canterbury Pilgrims" is by Reginald de Koven.

BOOKS FOR PUBLIC SCHOOL MUSIC.

"Will you please send me the names of some books on public school music?"

Here is a list of books on general information. "Introduction to School Music Teaching" (Gehrken), published by C. C. Birchard; "Essentials in Conducting" (Gehrken), O. Ditson; "Notation and Terminology" (Gehrken), A. S. Barnes; "Manual of School Music" (Rix), Macmillan; "Voice Training" (Rix), A. S. Barnes; "Outline of Music History" (Hamilton), O. Ditson; "Listening Lessons" (Fryberger), Silver, Burdett; "Music Appreciation" (Stone), Scott-Foreman; "Music Appreciation for Little Ones" (Rhets), Victor Company. Books on specific subjects are: "Manuals of Progressive Music Course," published by Silver, Burdett; "Manual of New Educational Music Course," published by Ginn & Co., and "Manual of Rollin Dana Course," published by American Book Co.

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Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.
Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. Detroit, Mich., June, 1922; Toledo, Ohio, July, 1922.
Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Ore., June, September and March.
Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio; Bellefontaine, Ohio, September and Wichita, Kansas, November.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas; Jeannette Currey Fuller, 50 Erion Crescent, Rochester, N. Y.
Ida Gardner, 15 West Fifth Street, Tulsa, Okla.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; San Diego, Calif., June 10.
Addye Yeargain Hall (Mrs. Wm. John Hall), Musical Art Bldg., St. Louis, Mo., or 145 West 45th St., New York; Buffalo, N. Y., August 1; Jefferson City, Mo., Sept. 11.
Mrs. Johns Wilson, Jan. 1, Dallas Academy of Music, Dallas, Texas.
Maud Ellen Littlefield, Kansas City, Conservatory of Music, Linwood Blvd., Kansas City, Mo., July 31.

Information and booklet upon request

- When, during such a course, should the study of technic begin?
- How much attention should be paid to the artistic side and when should this phase begin?
- Is one justified in spending four years where a reading knowledge is alone emphasized throughout?
- What is your opinion on spending the last year under the director of the conservatory when the other three years have been spent with another very capable teacher? The institution in question insists upon every student spending the last year under the director of the conservatory.
- The director has said: "A reading knowledge is what you want! You can get technic and the artistic side developed later." Would you consider it wise to enter a school upholding this standard?

The opinion of a Leschetizky pupil is given as an authority, one who has made a successful career as a pianist. The answer to the two first questions would be practically the same—that is, that technic begins with the first lessons, and even scales should be played in an artistic manner. Leschetizky said a pupil should have acquired a perfect technic at fifteen years of age. To the third question the answer can be made that four years is a short time of study to become a musician, and to obtain a thorough reading knowledge means much study.

4. The director of the institution undoubtedly believes that a year with him must be of great benefit or it would not be one of the requisites of the training.

5. You could easily learn the results of the training of any institution from knowing what other graduates have accomplished. What you must remember is, that four years does not constitute the length of time required for your musical education; it may give you a good foundation with which to commence and go on to higher development. A singer has to spend from six to ten years in preparatory study—a pianist quite as many years—and constant practice of many hours a day studying new works even after success has been made in public.

Esperanza Garrigue in Europe

Esperanza Garrigue, the vocal teacher of New York, sailed for Europe on July 13, her object being to visit her sister, Mme. Charlotte Masaryk, the wife of President Masaryk of Czechoslovakia. Mme. Garrigue will return to New York October 12 and reopen her studios in the Metropolitan Opera House Building on October 15. She announces that her available teaching time for the 1922-23 season has already been contracted for, with the exception of one vacancy, that of coloratura soprano, this vacancy being due to the fact that one of her artists has just gone to Europe to begin her career in grand opera. Evening classes in ensemble are an interesting feature of this studio, at which time French, Italian, German and other operas are studied.

Niessen-Stone Artists Win Praise in Berlin

Matja Niessen-Stone, the vocal teacher of New York, who went to Berlin a few months ago, is winning much praise for herself because of the excellent singing being done there by several of her artist pupils who accompanied her to Europe. Mme. Stone has purchased a house in Berlin-Westend, which she expects will be ready for occupancy the first week in September.

Bainbridge Crist to Teach in Washington

So much pressure has been brought to bear upon Bainbridge Crist that he now announces he will teach for the winter season, October 1 to June 1, in Washington, D. C. He will spend his summers at South Yarmouth, Mass.

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A Year's Schedule for the Flonzaleys

During five months of each year, from early November until April, the Flonzaley Quartet pursues its relentless schedule throughout the land, trying valiantly to live on the meagre allowance of twenty-four hours a day. The five days' ocean travel which bridges its annual spring European tour is an all-too-short respite, but after the last concert is played and the last clap of applause dies away, then come two months of leisure, which the individuals of the quartet may spend just as they please. Then around the end of July, Mr. Betti, with a last lingering glance at the silver-gray shade of his lemon and olive groves, bids good-bye to Italy and takes train northward. D'Archambeau, in Belgium, tucks his cello under his arm and catches the Brussels Express for Geneva via Paris, and Baily leaves his secluded nook in Brittany and is on his way to join his confreres in Switzerland.

They all meet in the villa overlooking Lake Geneva, where Mr. Pochon, the second violin of the quartet, has his summer home. And here for two more months begins that period of intensive daily practice to which the Flonzaley Quartet owes its perfection of ensemble.

During his two months of luxurious ease, Mr. Pochon has made lavish investment of his hours in his favorite recreation, composition. He has just finished three studies for string quartet which will be added to the repertory of the Flonzaleys. He has also found several old classics for the voice and harmonized them. And thirdly, he has put the finishing touches to his book on string quartets which is to be published in America.

Besides his creative work and practice, he also accepted membership on the jury for violin, piano and composition examinations at the already well known de Ribaupierre Conservatory at Montreux and Lausanne.

"A Perfect Representative of the Art of Singing"

Before the summer is over New Yorkers who flock to the Stadium will listen to a young baritone who is considered by the Stadium Audition Committee to be "a perfect representative of the art of singing." His name is William Simmons, and he was selected with six other artists from a very large number of applicants to appear at these concerts.

Mr. Simmons is a native of Albany, but most of his career has been made in New York. Soon after coming to the metropolis he sang for the late Heinrich Conried, and



© Underwood & Underwood
WILLIAM SIMMONS

won the Metropolitan scholarship. This enabled him to attend rehearsals and regular performances, and it was listening to the great artists heard at the Opera that added many fine points to the young singer's art. Mr. Simmons now holds three splendid church positions in New York and has friends and admirers by the score. Last year his singing of the Bach "Passion" music during the New York Oratorio Society's Festival won him high praise.

Sue Harvard Singing for Notables Abroad

Sue Harvard, the soprano, recently sang at a reception given at the home of Premier Lloyd George. On July 4 the American singer was a guest among other notables at a dinner given by Ambassador Harvey, and she delighted the company with a group of songs. The previous evening she appeared at a banquet given in honor of Chief Justice Taft.

Clarence Adler Vacationing

Clarence Adler, concert pianist, pedagogue and member of the New York Trio, together with his wife and son, are spending a well earned vacation in rest and recreation at their beautiful Summer home on the ocean front at Lynn, Mass. Mr. Adler will return to New York in the early fall to resume professional activities.

"At Eventime"—Not "At Eventide"

In the MUSICAL COURIER issue of July 27, there appeared a notice to the effect that Barbara Maurel had made a record of Frank H. Grey's "At Eventide." The song by Mr. Grey should have been entitled "At Eventime." It is published by Enoch & Son.

Cameron McLean to Open Season in Detroit

Cameron McLean, Scottish baritone, will open his fall concert tour in Detroit, October 2, in a program of Scottish classical folk songs and English ballads. Mr. McLean has been booked for a concert in Chicago, September 4.

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CORNELIUS VAN VLEET,

the Dutch cellist, with a friend on a stroll along the mountains at Lake George, N. Y., when he visited the popular resort last June.



DELIA M. VALERI,

the well known vocal teacher of New York, photographed with her beautiful collie, Billy, just before sailing for a tour in Europe. Mme. Valeri will return to America the middle of September. (© Elzin.)



IDEILLE PATTERSON,
the well known soprano, ready for a spin through the country.



MILAN RODER,

the conductor, who is spending his vacation in Europe. While in Karlsbad Mr. Roder visited the Stadttheater, where at one time he conducted 172 different works in one year. He will return to America some time this month. (© Mishkin.)

ESTELLE GRAY LHEVINNE

among the cypress of Monterey, Cal., taken recently when she motored some 3,000 miles on a trip through the scenic spots of the State. Mme. Gray Lhevinne will have an exceedingly busy season beginning next fall.



ROBERT DENZLER,

conductor of the Zurich Municipal Theater. Mr. Denzler's picture was photographed with Othmar Schoeck, the composer, and when published with the account of the Zurich Festival was inadvertently captioned "Walter Schulthess."



DMITRY DOBKIN IN CARICATURE

This caricature was made by the prominent Russian painter whose name appears on the picture. The frame design and cut were made by Mr. Dobkin himself, for the tenor has achieved considerable success in woodcarving.



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**LOS ANGELES THE SCENE
OF STATE M. T. CONVENTION**

(Continued from page 31)

music so inspired every one present that his ringing words will stay in the memory of those who heard him when other events of the evening shall have faded and gone. Axel Simonsen, cellist, played the symphonic variations by Boellman in his customary artistic manner, and Florence Middaugh, contralto, charmed with a group of songs.

The evening program was made up of compositions by Southern California composers. Homer Grunn and his artist pupil, Homer Simmons, played a composition by Mr. Grunn for two pianos, a "Marche Heroique," which proved a fine number. C. E. Pemberton's sonata for piano and violin was well played by Adelaide Trowbridge and Davol Sanders; the composition is modern to a degree.

Mrs. Cecil Frankel appeared for the first time as a composer, and her atmospheric songs were full of charm, especially the one entitled "Swans." They were delightfully interpreted by Constance Balfour, soprano. The other compositions were "Your Message" and "The Little Rose Is Dust, My Dear." The Zoellner Quartet played splendidly as always and gave a prelude by Lucile Crews and a quartet in D by Morton F. Mason. Dolace Grossmayer, a San Diego pianist, played four of her own compositions which were well written and charmingly executed. They were "The Lake Tranquil," "The Bee" (Schubert), transcribed for piano, "Serenade Arabian" and "Oriente." Three songs by Mrs. Hennion Robinson, beautifully sung by Catherine Shank, soprano, closed this distinctive program. The songs are entitled "Illusiveness," "Noon," and "Youth."

SATURDAY, JULY 8.

The last day of the convention was given over to very necessary and important business sessions, and the next meeting place for the convention was decided upon. Santa Ana will have the thirteenth annual convention and it is earnestly hoped that there will be fewer programs and more discussions and interchange of ideas. Although the programs were too long and too numerous they were full of interest, and too much praise can not be given to the hard worked committee, with Raymond Harmon as chairman, which was responsible for the success of the numbers.

THE "CARMEN" PERFORMANCE.

Following the closing of the convention, Saturday evening, came a most stupendous presentation of "Carmen" which was staged in the Hollywood Bowl and which drew thousands to that wonderful natural amphitheater. Such a marvelous picture has seldom been seen, and it is a question if there was ever such a setting for "Carmen"—with the smugglers coming down a real foot-hill, a troop of horses thundering into the arena, the sky and stars overhead, and a vast audience thrilled by the voices of the singers and the music of the orchestra. Marguerite Sylva, Edward Johnson and Henri Scott were the principals. There was an excellent ballet and chorus, and the coloring and lighting effects were lovely beyond words.

SOCIAL EVENTS.

The following day (Sunday), Mr. and Mrs. Cecil Frankel entertained in the afternoon, honoring Mrs. Birmingham and Mrs. Carroll Nicholson from San Francisco and Oakland, and throngs of musicians and music lovers filled the spacious rooms. Mme. Sylva was one of the centers of attraction, and a number of the noted people of the opera company and also from the convention were present. The same evening the Zoellner family gave a large reception to honor Chicago friends, and almost all of the musical world of Los Angeles, Pasadena and Hollywood enjoyed the delightful hospitality of these charming artists. There has been much festivity this month and many musicians from the north are still lingering, enjoying the social events after the stress of the convention, while local people have not yet scattered on their various vacations.

J. W.

Faculty of Cincinnati Conservatory on Vacation

With the close of the summer session on August 1, the faculty of the Cincinnati Conservatory of Music scattered for their vacations. Dean Frederic Shailor Evans will spend the summer with his mother at Bedford Springs, Penn.; Marcelline Thalberg, Jean Verd, and Jean ten Have will summer in Europe with their families. Mr. and Mrs. John Hoffman and Dan Beddoe and his family will be at Ashbury Park for the month of August. Mrs. Frederic Huntington will visit in Mississippi and Michigan. Mr. and Mrs. Thomas James Kelly will visit friends on the New England Coast. Louis Saverne and Albert Berne will spend the month of August in the mountains of Pennsylvania. Marguerite Melville Lisniewska will rest at Sunwood, the summer home of Mr. and Mrs. Frank Melville, Jr., at Setauket, Long Island Sound. Edgar Stillman Kelley will spend the summer in Europe, where he will be guest conductor for the performances of several of his symphonic works, while Mrs. Kelley will be in New York for a portion of the summer and also in several places in Ohio regarding her work as president of the State Federation of Music Clubs.

Southwick's Summer Activities

Frederick Southwick, American baritone, who is teaching a large class at the MacPhail School of Music, Minneapolis, Minn. (this being his fourth successive season as guest teacher at this institution), has been obliged to crowd in a few concert engagements.

On June 29, he gave a recital at the Orpheum Opera House, Mankato, Minn., to a packed house. This was Mr. Southwick's third appearance in Mankato. On July 14 he gave a recital in River Falls, Wis. On August 11 he has been engaged to give a song recital before the Summer school of the State Normal School of Minor, N. D.

Among Mr. Southwick's pupils at the MacPhail School are some from various parts of the middle west, a number of them whose progress was pronounced returning to New York to continue their studies under his guidance.

"Jazz" Under Ban

As a result of a concerted movement toward better music in Asheville N. C., headed by Mrs. O. C. Hamilton, president of the Saturday Music Club, a decided step has been taken recently against the playing of "jazz" music

and a resolution has been adopted by Local No. 128, American Federation of Musicians, as follows:

"Resolved, that orchestra musicians playing an engagement must conduct themselves as if they were on a professional engagement, and refrain from making any unnecessary or unusual noises not indicated in the music, or making movements conspicuously noticeable that would tend to detract from the dignity of their performances."

Mrs. Hamilton is also chairman of the local board now making preparation for the entertainment of the Biennial Festival to be held by the National Federation of Music Clubs in Asheville next June, and this action was based upon a plan of co-operation with various civic organizations to bring the standard of music to a higher level. The musicians are on record as being opposed to cat-calls, squawks of the clarinet, and wheezes on the saxophone, especially in connection with dance music.

Hans Hess Earns Vacation

Hans Hess, the cellist, is enjoying a well earned rest at his summer cottage, "Pleasant View," on Long Lake (Ind.), after the labors of a busy recital season. Mr. Hess is an ardent swimmer and has invested swimming with somewhat of the dignity of an art, developing and perfecting it by the same devotion and practice that have made of him a great cellist. The early risers of the nearby



HANS HESS ("OLD SPLITWATER") with his nephew, Teddy Lent, who is called "Winnetow."

community exclaim each morning: "Old splitwater is out already," as a bobbing head moves over the surface of the water across the lake and back.

In his leisure from this sport and hiking, which is another of his hobbies in which he has developed a wide knowledge of woodcraft, Mr. Hess is preparing programs for next year's recitals and writing on his method for the cello.

Hans Hess' fame as a teacher and coach of violoncello playing has spread far and wide. Students from all points of the compass and from all distances come to him, many of them reserving their places in his class as much as two years in advance. Mr. Hess' secretary receives many requests from students unable to come to Chicago for personal instructions, asking if lessons by correspondence can be arranged. His success as a teacher has been built by the application of ideas and principles which compose a system of cello playing developed by Mr. Hess in his own practicing and study. So far, only those fortunate enough to arrange personal tuition under the master himself, have secured the advantage of this system, but the result of its working, both in the fine playing of Hans Hess and in the successes of his pupils, is convincing proof clinched by the many demands which can never be met by personal instruction, that it is now time for the appearance of "Hans Hess' Master Method for the Violoncello." This is now in course of preparation.

Isabel Leonard at Nantucket

Isabel Leonard, vocal teacher, whose studios are in Carnegie Hall, New York, and Ottawa, Canada, has enjoyed unusual activities during the past year, recently closed her studios for the summer months, and is now spending a well earned vacation in rest and recreation at Nantucket, Mass.

Miss Leonard will reopen her Carnegie Hall studio in the early fall for special work with a number of her artist pupils, among whom are several who hold prominent positions in the musical world as concert and church soloists, the most important being Mme. Waldron, Loretta Howard, Augusta Cooper and Albert Mesrop.

Des Moines "Creation" for Althouse

Directly after his appearances as soloist with the St. Louis Symphony Orchestra in December, Paul Althouse will sing Haydn's "Creation" in Des Moines, Iowa, before returning East to join his family during the holiday season for the first time since July on account of his long Australian tour.

Middleton Engaged for Two Oratorios

Pittsburg, Kan., and Mankato, Minn., are two of the latest cities to bid successfully for Arthur Middleton's services next season. In the former place he will appear in a performance of "The Messiah" and in the latter in "Elijah."

SUMMER DIRECTORY

A
 Adler, Clarence Lynn, Mass.
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 Aldrich, Florence Lake Champlain, N. Y.
 Althouse, Paul Australia
 Arden, Cecil Europe
 Arens, F. X. Portland, Ore.
 Auer, Leopold Europe
 Axman, Gladys Europe

B
 Bachaus, Wilhelm Goteborg, Sweden
 Backer, Emil D. New Ulm, Minn.
 Balaban, Eva Europe
 Bang-Hoech, Maia Scotia, N. Y.
 Barclay, John Edgartown, Mass.
 Barker, Mary E. Babylon, L. I.
 Bartik, Ottokar Prague, Czechoslovakia
 Bauer, Harold Europe
 Bentley, William F. Charlevoix, Mich.
 Bergolio, Mabel Phipps Provincetown, Mass.
 Berumen, Ernesto Kew Gardens, L. I.
 Besler, "Miss Bobby" Jefferson, Mass.
 Biffin, Mary South Harpawell, Me.
 Blackman, Charlotte L. Lake George, N. Y.
 Bloch, Mr. and Mrs. Alexander Europe
 Bloomfield-Zeitzer, Fanny Europe
 Blumenthal, George Europe
 Bodanzky, Artur Europe
 Bonime, Josef Europe
 Bonnet, Joseph Europe
 Bori, Lucrezia Europe
 Bos, Coenraad V. Europe
 Boshko, Nathalie Los Angeles, Cal.
 Boshko, Victoria Los Angeles, Cal.
 Bourdon, Louis H. Sainte-Agathe des Monts, P. Q., Canada
 Bradley, Grace Hollis, L. I.
 Bready, Mrs. George Lee Easthampton, L. I.
 Breneman, Karl Blue Ridge Summit, Pa.
 Brillhart, G. Davis Bourbon, Ind.
 Britt, Horace Woodstock, N. Y.
 Brocks-Oetteking, Hanna Rosendale, N. Y.
 Brokaw, Ralph Norrie, Colo.
 Brown, Eddy Europe
 Brown, Mary Houghton College Camp, Wis.
 Butler, Hanna Ludington, Mich.
 Burgin, Richard Europe
 Buzzi-Peccia, G. Italy
 Byrd, Winifred Greenwich, Conn.

C

Calve, Emma Europe
 Campbell, Gordon Europe
 Campbell, James, Jr. Hollywood, Cal.
 Carl, Dr. William C. Pocono Mts.
 Carri, F. and H. Nantucket, Mass.
 Caselotti, G. H. Bridgeport, Conn.
 Casini, Gutta Dresden, Germany
 Cathcart, Jane R. Lake George, N. Y.
 Cavee, David, Jr. Kennebunk Beach, Me.
 Cavelli, Erna Ravinia Park, Ill.
 Chamlee, Mario Shelburne, N. H.
 Chapman, Mr. and Mrs. William Rogers Europe
 Chernivsky Trio Sandusky, Ohio
 Church, Frank M. Philadelphia, Pa.
 Clemens, Clara Europe
 Cooley, Carlton Europe
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 Conrad, Henrietta Europe
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 Cornell, A. Y. Niantic, Conn.
 Cottlow, Augusta Hannibal, N. Y.
 Cox, Ralph Los Angeles, Cal.
 Craft, Marcella Munich, Germany
 Crespi, Valentine Kaltbad, Switzerland
 Crimi, Giulio Maribelle, Mass.
 Crosby, Phoebe Rome, Italy
 Curci, Gennaro M. Italy

D

D'Alvarez, Marguerite Australia
 Damhmann, Emma A. Shelter Harbor, R. I.
 Dambois, Maurice North Adams, Mass.
 Damon, Inez Field Bar Harbor, Me.
 Damrosch, Walter Seattle, Wash.
 David, Annie Louise Waterford, Conn.
 David, Ross London, England
 Davies, Clara Novello Quebec, Canada
 De Gomez, Victor Paris, France
 De Sales, Regina Newport, N. H.
 De Wolf Lewis, Goldina Cornwall-on-Hudson, N. Y.
 Dickinson, Clarence Europe
 Dilling, Mildred Harrison, Me.
 Dillon, Enrica Clay Europe
 Dua, Esther Harris Europe
 Dua, A. G. Portland, Ore.
 Dunning, Carrie Louise Paris, France
 Duval, J. H. Chicago, Ill.
 Dux, Claire Chicago, Ill.

E

Edlin, Louis Europe
 Erb, John Warren Lake George, N. Y.

F

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 Henry, Harold Europe
 Hermann, Emil Lake Placid, N. Y.
 Herzog, Sigmund Long Lake, Ind.
 Hess, Anna Europe
 Hess, Myra Avierville Park, N. Y.
 Hill, Jessie Fenner Europe
 Hirsh, Minette Paris, France
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 Jones, W. Bridge Gilsum, N. H.
 Josten, Werner Blue Hill, Me.
 Jung, Rudolf Spiez, Switzerland

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 Kelly, Mr. and Mrs. Thomas James Glencoe, Ill.
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 Klibansky, Sergei Europe
 Kindler, Hans Europe
 Kinsey, Carl D. Europe
 Kirk-Schneider, Mrs. Kaltbad, Switzerland
 Knoch, Ernst Munchen, Germany
 Knupfer, Walter South America
 Kochanski, Paul Chicago, Ill.
 Konecny, Josef Pittsfield, Mass.
 Korschak, Hugo Meredith, N. H.
 Kriens, Christian Scranton, Pa.
 Kruse, Leone Lumberville, Pa.

L

La Charme, Maud Paris, France
 La Motte, Georgette Paris, France
 Land, Harold Stockbridge, Mass.
 Lankow, Edward Santa Monica, Cal.
 Lappas, Ulysses Europe
 Laros, Earle Mansfield, Me.
 Larsen, Mr. and Mrs. Walter Quebec, Canada
 Lashanska, Hulda West End, N. J.
 Lawton, Victoria Bridgton, Me.
 Lazarri, Caroline Stony Creek, Conn.
 Leginska, Ethel Europe

(Continued on page 42)

Suzanne Keener

TITO SCHIPA



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Musical Comedy and Motion Pictures

THE THRESHOLD.

Members of the summer class of The Threshold Players presented four one-act plays, beginning Tuesday night of last week, and will continue for three weeks. This organization is accomplishing some very interesting results, and there are some of the members who are attracting special attention. The program opened with "Twilight of the Moon," by Charles Buxton Going. This one particularly commanded notice. Aside from the fact that it was a poetic fantasy, it also marked the debut of Mary Carter Lee, a young society matron who is studying seriously for the professional stage. Mrs. Lee is the wife of John Lee, of New York City, and the sister of the late Frank Carter, the young comedian who died two years ago. Mrs. Lee has many good points in her favor, the most obvious being her beautiful speaking voice, perfect diction and enunciation, something which the modern actor and actress seem to neglect entirely. Society and the theatrical profession are much interested in Mrs. Lee's career, and splendid things are prophesied for her.

The second playlet was the "Importance of Being a Roughneck," by Robert Garland, a clever satirical comedy that was exceptionally well performed. The third was "When the Whirlwind Blows," by Essex Dane. This one-act play has great possibilities. It was by far the best of the four, and Virginia Gregory gave a fine portrayal of Mme. Androya and Ruth Chorpenning was equally as effective as Josefina, the maid. The fourth, entitled "Possession," by Laurence Housman, had the least dramatic value of any of them. It must be admitted, however, it was amusing, and the seven members of the cast played with intelligence, even though their material was hardly worth while. There will be another series of plays put on, which will remain at the theater until the first of September, when the players will be given a month's vacation before beginning their winter season. They are ideally situated in the Little Theater, off of the foyer of the Lexington Avenue Opera House.

THE STRAND.

"Hurricane's Gal," featuring Dorothy Phillips, proved to be a delightful picture. The story was good; Dorothy Phillips and her supporting cast could not have been improved upon, and the photography in places was as fine as anything we have seen, particularly the storm scenes, and the sincerity and the harmony of the entire film was a delight. There was romance, also fights, hairbreadth escapes, aeroplane flights—in fact one thriller right after another. The weakness in spots and the happy ending are all forgiven, because the picture fulfilled its promise of giving pleasure and holding attention. This should find tremendous success in the neighborhood picture houses of the country.

Carl Edouarde directed his orchestra through the tuneful music of De Koven's "Robin Hood." This was followed by a Prizma picture, "The Land of the Red Man," with orchestra and vocal accompaniment. Kitty McLaughlin, soprano, sang "By the Waters of Minnetonka," Licurace, and "Pale Moon," by Logan.

The soloist was Joseph Martel, baritone. Joseph Plunkett, managing director, created for this number one of the most effective scenic backgrounds that he has yet produced. The selection was "Bells of the Sea," a new bass song recently published and is attracting considerable attention. The scene was the deck of a sailing vessel, and a combination of lights and picture created a fine effect of the pitching sea. The set was given full stage, and, together with Mr. Martel's musical rendition of this song, caused the number to be one of the best offered at this theater in some time. The program ended with a "Mutt and Jeff" comedy and an organ solo.

THE CAPITOL.

The program opened with selections from "Faust," arranged as an overture, with David Mendoza conducting. Some very nice effects were accomplished although at times the tempo was a little slower than one is accustomed to hearing. The dance number was Paderewski's "Minuet," danced by Gambarelli, Zanou, Oumansky, and three other members of the Capitol Ballet Corps. This was a dainty, charming number. The seventh episode of the Bible Series followed, with Mauro-Cottone, chief organist, furnishing the musical background.

Gertrude Lang and William Robyn sang Cadman's "At Dawning" as a duet. This well known number never fails to please. The orchestra gave a second selection just after the feature, which was from Herbert's "The Fortune Teller." The musical program ended with an organ solo by Mauro-Cottone. The comedy was Hy Mayer's newest Traveaugh, "Such Is Life Near London."

The feature was "The Kick-Back," with Harry Carey as the star. Henry B. Walthall was also in the cast. One of the best things about this was the use of Herbert's "Natoma" as part of the musical score. As films go, it was not up to the standard of first release houses.

THE RIALTO.

"The Mysteries of India," which occupied the stellar role at the Rialto last week, is not a picture of general appeal to the American public, and the audiences seemed to be more ready to smile than be properly thrilled. The prologue was excellent, Ford Palmer, baritone, singing "The Temple Bells," from Amy Woodforde-Finden's delightful "Indian Love Lyrics," with splendid depth of tone and equally fine diction. A film synchronization of Saint-Saëns' famous "Danse Macabre," by Adolph Bolm, proved unusually interesting. As danced—or rather pantomimed—by Bolm, Ruth Page and Olin Howland, it became a story, vivid enough to leave its impress upon even the most casual observer.

The program opened with selections from Verdi's "Rigoletto," this popular work receiving an excellent reading by Hugo Riesenfeld and Joseph Littau, and the orchestra under their direction being awarded spontaneous applause which bespoke the pleasure afforded. W. Remington Welch at the Wurlitzer gave a most amusing number, and the comedy with Riesenfeld's "Classical 'Jazz'"—a number

which scored a real hit—and the regular Rialto Magazine, completed the bill.

THE RIVOLI.

Something unusual in overtures was presented at the Rivoli last week when David Pesetzki, pianist, gave the first movement of the Rubinstein concerto in D minor. Mr. Pesetzki played with true Slavic fire and showed himself to be a thorough master of technic. Remarkably well given was the prologue to "Borderland," an excellent picture in which Agnes Ayres was featured. The musical score for this feature has been arranged from Frederick W. Vanderpool's song, "The Want of You." The prologue consisted of Sigmund Romberg's "Mother," arranged by Josiah Zuro and beautifully sung by Miriam Lax, soprano, and Susan Ida Clough, mezzo soprano. A paraphrase on J. Bodewalt Lampe's "California" was given by the Rivoli Orchestra, Frederick Stahlberg and Emanuel Baer conducting. The transcription of this popular song was made by Cliff Friend and Con Conrad, and scored for the orchestra by James C. McCabe. "Torchy's Ghost" and the regular Rivoli Pictorial completed the bill.

MAY JOHNSON.

John Charles Thomas to Appear with Tetrazzini

Owing to the great success that John Charles Thomas recently scored in London, Lionel Powell, the London concert manager, has engaged Mr. Thomas to appear with Mme. Tetrazzini at Albert Hall, London, Sunday afternoon, October 1.

Immediately after this appearance, Mr. Thomas will sail for the United States, arriving here in time for his first recital at Aeolian Hall, Sunday afternoon, October 15.

Mr. Powell has arranged with Mr. Thomas' manager, R. E. Johnston, for a two months' tour through England next Spring; also for an orchestral appearance and recital in London.

Danish Festival Introduces New Native Work

Odense, July 14.—The greatest event of the Danish season has been the festival of "Dansk Korforening" held at Odense. The King and Queen attended the principal concert, at which Georg Hoeberg conducted, the soloists being Dagny Möller, Albert Hoeberg and Paul Wiedermann. A new choral work by Carl Nielsen, "Spring in Funen," was the principal attraction. Our ingenious symphonist has here conceived a popular musical masterpiece which will hold its own among the best in our country. The audiences were record in numbers and enthusiasm. F. C.

Maier and Pattison Begin Australian Season

The first concert of Guy Maier and Lee Pattison in Sydney, on June 20, made an auspicious beginning for their tour of forty concerts in Australasia. Throughout the recital there were many recalls, not only for the lighter numbers, but also for the Bach and Brahms as well.

Shortly after their arrival in Sydney the pianists were

I SEE THAT

The Russian Grand Opera Company is to be reorganized under the management of S. Hurok. Bronislaw Huberman was the star of the Fifty-second Nether-Rhenish Festival held in Cologne.

Many prominent musicians are endorsing the Opera in Our Language Foundation.

Harold Bauer is very busy filling concert engagements in Europe.

Elaine Anderson, of Los Angeles, has dedicated one of her poems to Charles Wakefield Cadman.

Vincenzo Portanova, Italian vocal teacher, has moved his studios to 58 West Seventieth street.

Guy Maier and Lee Pattison are making a deep impression on their Australian audiences.

Olive Nevin will sing at two concerts on the Steel Pier, Atlantic City, in August.

Cecil Fanning and Mr. and Mrs. H. B. Turpin are motoring through Brittany.

The Boston Guild of Teachers of Singing has embarked upon a program designed to eliminate incompetent vocal teachers.

It is understood that John D. Rockefeller, Jr., contemplates purchasing a carillon for a New York church.

Beatrice Martin is spending the summer at Raymond, Me., where she is studying with Joseph Regneas.

Richard Hageman will not teach at the Chicago Musical College except during the period of the summer master school.

Willem van Hoogstraten created an excellent impression at his first appearance at the Stadium last week.

L. E. Behymer states that the public schools of Los Angeles have 119 symphony orchestras.

Franceska Kaspar Lawson has purchased the house at 1717 N street, Washington, D. C.

Ernest Davis sang an interesting program at Erie, Pa., recently.

Walter Pfeiffer is again the conductor of a series of Municipal Orchestra Concerts at Wildwood, N. J.

Albert Spalding has been honored by being reengaged as soloist with the Paris Conservatoire Orchestra.

Australia has given Marguerite D'Alvarez a warm welcome. It has been said that no city in the world can lay claim to a greater and more enthusiastic population of music lovers than New York.

Richard Strauss conducted a "Strauss Festival" in Freiburg, Germany.

Two of Ethel Leginska's pupils have given successful recitals in London recently.

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GLORIA SWANSON in "Her Gilded Cage"
A Sam Wood Production
suggested by Anna Nichols' play

RIESENFELD'S CLASSICAL JAZZ

FAMOUS RIALTO ORCHESTRA

Hugo Riesenfeld and Joseph Littau conducting

tendered a reception by the Musical Association of New South Wales, and each distinguished himself in a speech. Later the Lady Mayoress gave a tea in honor of the artists and their wives at the Sydney Town Hall.

After their concerts in Sydney, Maier and Pattison will open in Melbourne and then appear in other centers in Australia. They expect to visit New Zealand about the middle of August and will give a concert in Honolulu on the return journey to America, reaching the Pacific Coast for a tour in early November.

Beatrice Martin in Maine

Beatrice Martin is spending a month with Joseph Regneas and his family at Raymond, Me.

The annual state convention of the Music Teachers' Association was held recently in Los Angeles.

Much interest surrounds the opening very shortly of the new Eastman Theater of the University of Rochester. "Miss Bobby" Besler has gone under the management of Charles Drake.

Sue Harvard, the soprano, is singing for many notables while vacationing in Europe.

Luella Melius is making a tour of the watering places in the French Alps with Jean de Reszke and Mme. de Reszke.

There are nearly 120,000 members in the National Education Association.

A season of opera in German is scheduled to be given at the Scottish Rite Cathedral, beginning February 12. Two new musical journals have recently made their appearance in Europe, one in Spain and one in Italy.

The Max Reger archives have been removed to the former Grand Ducal Palace in Weimar.

D'Albert's new opera, "Marieke von Nymwegen," has been accepted for performance by the Munich National Opera.

Fortune Gallo has returned from Europe, bringing with him contracts for several distinguished artists to sing with his organization.

An interesting meeting of the N. F. M. C. was held recently at the home of Mrs. F. A. Seiberling.

Pistol shots and a shower of straw mats at the Stadium concert last week were intended to show Henry Hadley that he is a "Bambino of the baton."

Marguerite Sylva scored another one of her telling successes when she appeared as Carmen in the Hollywood Bowl.

Ernest Schelling is spending the summer in Geneva, Switzerland, writing orchestral compositions.

Mayor Hylan is the first Mayor of New York City to take an interest in music.

Arthur Alexander is to be musical director of the much talked of new theater to be built in Rochester.

Caruso died one year ago yesterday, August 2.

William S. Brady will again conduct a summer master class at the American Conservatory in Chicago next season.

Detroit mourns the death of Dr. Newton J. Corey, a prominent musician there.

Wallingford Constantine Rieger won the Paderewski prize of \$500 for the best piece of chamber music.

The June issue of the Eagle News is dedicated to the memory of Emil Berolzheimer.

London has been enjoying many recitals this season by American artists.

John Charles Thomas will have a two months' tour through England next spring.

G. N.



Photo by Quality Photo Shop

GROUP OF WOMEN ATTENDING BOARD MEETING OF THE OHIO FEDERATION OF MUSIC CLUBS, AT THE HOME OF MRS. F. A. SEIBERLING, AKRON, OHIO, JULY 17-18, 1922

(Left to right): Mrs. T. S. Eichelberger, Akron, chairman of Junior Clubs; Mrs. C. B. Klingensmith, Youngstown, first vice-president; Mrs. E. J. Ottaway, Port Huron, Mich., president Michigan Federation; Mrs. Henry Schurmann, Indianapolis, Ind., president Indiana Federation; Mrs. Boris L. Ganapol, Detroit, Mich., president Great Lakes District (Ohio, Indiana and Michigan); Mrs. Edgar Stillman-Kelley, Oxford, president Ohio Federation; Mrs. Frank A. Seiberling, Akron, chairman Department of Finance, and First Patron of National Federation; Mrs. Charles A. McDonald, Canton, chairman Young Artists' Contests; Mrs. Harry L. Goodbread, Cleveland, second vice-president; Annette Covington, Oxford, librarian; Mrs. Walter D. Crebs, Dayton, auditor; Mrs. Mary Willing Meegley, Toledo, director Toledo-Lima Division; Mrs. E. A. Deeds, Dayton, chairman of Settlement Music.

Not all the board members in attendance were present at the time this picture was taken.

INTERESTING N. F. M. C. MEETING AT SEIBERLING HOME

Mrs. Edgar Stillman-Kelley, new president of the Ohio group of the Federation of Music Clubs, met the members of her board on July 17 and 18 at Stan-Hyway Hall, Akron, Ohio, the beautiful home of Mrs. Frank A. Seiberling.

Mrs. Seiberling, national chairman of finance, and former president of the National Federation of Music Clubs; Mrs. Charles A. McDonald, national chairman of Young Artists' Contests; Mrs. Stillman-Kelley, national chairman of opera and orchestra, and Mrs. Boris L. Ganapol, president of the Great Lakes District, gave the meeting general as well as local significance.

The recent acceptance of honorary chairmanship of opera and orchestra by Mrs. Rockefeller-McCormick, was cause for congratulation, as well as Mrs. Archibald Freer's gracious decision to become co-chairman, bringing with her

inspiration and plans for American music, as president of the Opera in our Language Foundation.

There were important conferences at this time as to Great Lakes District activities, Mrs. Stillman-Kelley, president of Ohio; Mrs. Henry Schurmann, president of Indiana, and Mrs. E. J. Ottaway, president of Michigan, meeting with Mrs. Boris L. Ganapol, of Detroit, Mich., who is district president.

Annette Covington, new librarian, will make a survey of music sections in public libraries in Ohio. The Federation of Music Clubs is anxious to aid in establishing music sections in public libraries, and to help increase the efficiency of already existing sections. It is suggested that such music sections could be established as memorials to musical individuals. It would be of great value if certain cities and towns in Ohio could specialize in the music of

certain composers or schools of music, so that in case of loan collections it would be easy to locate the works.

Mrs. T. S. Eichelberger of Akron, chairman of Junior Clubs, has plans under way for establishing this very popular movement throughout all the Ohio music clubs.

Mrs. C. B. Klingensmith of Youngstown, first vice-president, is very enthusiastic over the prospects of raising funds for the Ohio Federation treasury through the artist and individual memberships, as she has been appointed Ohio chairman of Endowment Fund and Special Memberships by the National Board.

While not all of the board members were present, owing to the vacation season, this mid-summer meeting to organize the activities of the Board is expected to start off the work of the Ohio Federation with great enthusiasm in the early September club meetings. A full attendance is expected at the regular meeting in October, when the Board will assemble as guest of the new chairman of Settlement Music, Mrs. E. A. Deeds, "Moraine Farms," Dayton, Ohio.

Fall Plans of Bush Conservatory, Chicago

With the appearance of the Bush Conservatory catalogue—and a most attractive appearance it has, too—interest has been aroused in the prospects for the fall and winter months which the catalogue foreshadows.

The activities of this progressive institution are of great interest to the profession and public alike, for under President Kenneth M. Bradley's able guidance, the school has assumed national importance and influence.

Many announcements are made for the fall, most important of which is the engagement of that great master of the violin, Oskar Sevcik, as a member of the violin department. With Richard Czerwonky actively associated and his manifold activities the violin department thus becomes one of the strongest in the country and brings the American student of the violin opportunities seldom offered outside the master schools of Europe. Andrea

Proudfoot will be first assistant to Sevcik, who will begin his teaching the second semester.

Another fine addition to the curriculum of this progressive school is the establishment of a great orchestral school for the training of symphony players. A big symphony orchestra, under the direction of Czerwonky, gives abundant drill in rehearsals and public concerts, and a number of scholarships will be established in all orchestral instruments.

Bruno Steinzel will head the cello department. That well known artist brings a splendid following and will be assisted by Walter Brauer both in teaching and the ensemble classes.

The Aeolian Trio, consisting of three sterling artists—Richard Czerwonky, Bruno Steinzel and Ella Spravka—are all members of the Bush Conservatory faculty.

The Master School, which was so successful last season, will be continued next year, and examinations for

membership, which brings free tuition under master teachers for two years, will be held the week of September 26.

The other departments of the school will be as usual, and the student dormitories, which are such a great asset, will be available, and, from present reports, will be greatly in demand.

From the executives of this progressive school comes the word that an unprecedented early enrollment has already been made, and the indications are that the largest season in its history will be recorded for the Bush Conservatory.

Allen Stewart Summering in Atlantic City

Allen R. Stewart, head of the Stewart Studio of Music, Reading, Pa., has been spending a few weeks in New York prior to going to Atlantic City for the remainder of the summer.

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Avenue), 11 and 15 East 92nd Street (near Central Park). Apply for all addresses to main office at 41 West Ninth Street. Telephone Stuyvesant 1321. Mrs. Mabel Duble-Scheele, proprietor.

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WANTED—Address of Mrs. L. Van Delden, a pianist. Before her marriage she was known as Gisela S. Marcuse. Any information regarding her present

whereabouts will be thankfully received. Address "L. S. L.", care of Musical Courier, 437 Fifth Avenue, New York, N. Y.

STUDIO PART TIME—Beautiful, very large studio, with concert grand piano, can be secured for part time by day or hours. Central location. Address "L. M. G.", care MUSICAL COURIER, 437 Fifth Avenue, New York.

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SUMMER DIRECTORY

(Continued from page 39)

| | |
|-------------------|------------------------|
| Leonard, Isabel | Nantucket, Mass. |
| Leopold, Ralph | Cleveland, Ohio |
| Lennox, Elizabeth | Europe |
| Leslie, Grace | Salisbury, Mass. |
| Letz, Hans | Westwood, N. J. |
| Levitaki, Mischa | Avon-by-the-Sea, N. J. |
| Levy, Heniot | Europe |
| Liebling, Leonard | Europe |
| Liebling, Max | Europe |
| Littfield, Laura | Europe |
| Longy, Georges | Europe |
| Lovette, T. S. | Wales |
| Lyster, Wilbur | East Brookfield, Mass. |

M

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|-------------------------|--------------------------|
| MacArthur, Mrs. John R. | Vineyard Haven, Mass. |
| MacCue, Beatrice | Hightstown, N. J. |
| McConnell, Mrs. E. B. | Europe |
| McConnell, Harriet | Europe |
| McConnell, Maria | Europe |
| McCormack, John | Gloucestershire, England |
| McVay, Elizabeth | Minden, La. |
| Mair, Guy | Australia |
| Malkin, Anita | Europe |
| Malkin, Joseph | Europe |
| Mannea, Clara | Europe |
| Mannes, David | Europe |
| Marione, Edna | Europe |
| Marsh, Frank E., Jr. | Lake Sebago, Me. |
| Martin, Beatrice | Schenectady, N. Y. |
| Martinelli, Giovanni | Raymond, Me. |
| Mason, Edith | Europe |
| Masters, Jessie | Milan, Italy |
| Matzenauer, Margaret | Warren, Ohio |
| Maurel, Barbara | West End, N. J. |
| Meale, Kathryn | Europe |
| Meldrum, John | Tom's River, N. J. |
| Mellish, Mary | Buffalo, N. Y. |
| Melius, Luella | Lake George, N. Y. |
| Mengelberg, Willem | Amitaville, L. I. |
| Merc, Yolanda | Holland |
| Middleton, Arthur | Europe |
| Miller, Reed | Lake George, N. Y. |
| Milligan, Harold V. | Becket, Mass. |
| Mix, Emil | Asbury Park, N. J. |
| Morgana, Nina | Lake Lucerne, N. Y. |
| Mortia, Helen Henschel | Europe |
| Morrison, Gladice | Long Beach, L. I. |
| Mott, Alice Garrigue | Averill, Vt. |
| Muks, May | Europe |
| Muzio, Claudia | Milan, Italy |
| Myer, Edmund | Seattle, Wash. |

N

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|---------------------|----------------------|
| Namara, Marguerite | Eur-pe |
| Naumberg, E. | Roslyn, L. I. |
| Neil, Amy | Europe |
| Nevin, Olive | Cape May, N. J. |
| New York Trio | Lynn, Mass. |
| Nicolay, Constantin | Paris, France |
| Niemack, Ilse | Europe |
| Nielsen, Alice | Bedford Hills, N. Y. |
| Nielsen, Per. | Christiania, Norway |
| Niesen-Stone, Mata | Berlin, Germany |
| Noble, T. Tertius | England |
| Noefelt Trio | Georgetown, Conn. |
| Northrop, Grace | San Francisco, Cal. |
| Novello, Mario | London, England |
| Nyiregyhazi, Erwin | West Kill, N. Y. |

O

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| O'Brien, Donnell | Ansonia, Conn. |
| Oberhofer, Emil | Savage, Minn. |
| Onelli, Enrichetta | Chatham Center, N. Y. |
| Ongood, Harry O. | Europe |
| Otis, Florence | Clinton, Conn. |

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P

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|------------------------|---------------------|
| Paderewski, Ignace Jan | Switzerland |
| Patterson, Frank | Magnolia, Mass. |
| Pattison, Lee | Australia |
| Peirce, John W. | West Newbury, Mass. |
| Percy, Richard T. | Litchfield, Conn. |
| Peterson, May | Mill Valley, Cal. |
| Peterson, Louis | Portland, Ore. |
| Piechi, Italo | Cincinnati, Ohio |
| Phillips, J. Campbell | Lake Placid, N. Y. |
| Phillips, Martha | Lake Placid, N. Y. |
| Polacco, Giorgio | Milan, Italy |
| Ponselle, Rosa | Branford, Conn. |
| Potter, Harrison | Europe |
| Potter, Marguerite | Chenango, N. Y. |
| Press, Joseph | Paris, France |
| Prokofoff | Europe |

Q

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|-------------------|------------------|
| Quaile, Elizabeth | Salisbury, Conn. |
|-------------------|------------------|

R

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|------------------------------|--------------------------|
| Rains, Leon | Schroon Lake, N. Y. |
| Raisa, Ross | Europe |
| Rapee, Erno | Europe |
| Ray, Ruth | Chicago, Ill. |
| Regness, Joseph | Barre, Vt. |
| Reimers, George | Merriewold Park, N. Y. |
| Reuter, Rudolph | Berlin, Germany |
| Reynolds, Eleanor | Europe |
| Rieger, Neira | Perry, N. Y. |
| Riesner, F. W. | Norwich, N. Y. |
| Rikes, Mr. and Mrs. Franklin | Adirondack Mountains |
| Rimini, Giacomo | Europe |
| Rilling, Robert | Chicago, Ill. |
| Rio, Antje | Lyme, Conn. |
| Roden, Gray | Sharon, Pa. |
| Roeder, Carl M. | North Conway, N. H. |
| Rothwell, Walter Henry | Europe |
| Roxas, Emilio A. | North Long Branch, N. J. |
| Rubinstein, Ernest | South America |
| Rubinstein, Arthur | Tannersville, N. Y. |
| Rybner, Dr. Cornelius | Atlanta, Ga. |

S

| | |
|--------------------------|-----------------------------|
| Saenger, Oscar | Europe |
| Salmond, Felix | New Caanan, Conn. |
| Salzedo, Carlos | Seal Harbor, Me. |
| Saminsky, Lazar | Europe |
| Samoranya, Margot | Lake Mappequon, Me. |
| Sassoli, Ada | Europe |
| Schelling, Ernest | Celigny, Switzerland |
| Schindler, Kurt | Europe |
| Schips, Tito | Paris, France |
| Schmitz, E. Robert | Europe |
| Schnitzer, Germaine | Europe |
| Schoffeld, Edgar | Chatham Center, N. Y. |
| Schoen-Krene, Mme. | Berlin, Germany |
| Scott, John Prindle | Garden City, L. I. |
| Scott, Antonio | MacDonough, N. Y. |
| Seagle, Oscar | Europe |
| Selinsky, Margarita | Silesian Mountains, Germany |
| Selinsky, Max | Silesian Mountains, Germany |
| Shattuck, Arthur | Europe |
| Shepherd, Arthur | Cleveland, Ohio |
| Sheppard, Edna | Merriewold Park, N. Y. |
| Shuk, Lajos | Atascadero, Cal. |
| Siefert, John B. | Huntington, W. Va. |
| Silberst, Rhea | Europe |
| Siloti, Alexander | Southampton, L. I. |
| Simmions, Louis | Norway |
| Sinding, Christian | Long Branch, N. J. |
| Singhaliano, A. | Stroudsburg, Pa. |
| Sittig, Fred V. | Paris, France |
| Smith, Clair Eugenia | St. Paul, Minn. |
| Snyder, Mrs. F. H. | Minneapolis, Minn. |
| Sokoloff, Nikolai | Europe |
| Southwick, Frederick | Old Forge, N. Y. |
| Spalding, Albert | Greenville, Me. |
| Sparkes, Estelle A. | England |
| Spiering, Theodore | Europe |
| Springer, Herman | Centennial, Wyo. |
| Stanley, Helen | Twin Lakes, Canaan, Conn. |
| Stead, F. L. | Alexandria, Minn. |
| Stock, Frederick | Europe |
| Stoeber, Emmeran | Lenox, Mass. |
| Stoessel, Albert | Winnepesaukee, N. H. |
| Stone, May | West Haven, Conn. |
| Stopak, Josef | Long Branch, N. J. |
| Strasky, Josef | Europe |
| Sundelin, Marie | Harrison, Me. |
| Sutro, Rose and Ottillie | Europe |
| Sweet, Reginald L. | Mill Neck, L. I. |
| Swaine, Wager | Paris, France |
| Sylva, Marguerite | Los Angeles, Cal. |

T

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|-----------------------|---------------------------|
| Telmanyi, Emil | Europe |
| Thomas, John Charles | Europe |
| Thomas, Ralph | Europe |
| Thornier, William | Europe |
| Thunder, Henry Gordon | Atlantic City, N. J. |
| Tirindelli, Pier A. | Rome, Italy |
| Todd, Marie Louise | Old Forge, N. Y. |
| Topping, Lila | Atlantic Highlands, N. J. |
| Traub, Irene | Europe |
| Trurette, Everette E. | Greenville, Me. |
| Turpin, H. B. | England |

V

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|------------------------------|-------------------------|
| Valeri, Delia M. | Europe |
| Vanderpool, Fred | Ashbury Park, N. J. |
| Van der Veer, Nevada | Lake George, N. Y. |
| Van Emden, Harriet | Europe |
| Van Gordon, Cyrena | Chicago, Ill. |
| Viana, Tecla | Europe |
| Visanska, Daniel | Old Forge, N. Y. |
| Von Doehnoff, Albert | Highmount, N. Y. |
| Von Klenner, Katharine Evans | Point Chautauqua, N. Y. |

W

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|--------------------|-------------------|
| Wagner, Charles L. | Europe |
| Ware, Harriet | Plainfield, N. J. |

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|---------------------|--------------------------|
| Wasserman, Herman | Goshen, Mass. |
| Weidig, Adolf | Spooner, Wis. |
| Wellerson, Mildred | Europe |
| Wells, John Barnes | Roxbury, N. Y. |
| Whitehill, Clarence | Manchester, Vt. |
| Whitney, Myron | Sandwich, Mass. |
| Wilke, Wilhem | South Blue Hill, Me. |
| Wilson, Arthur | Merriewold Park, N. Y. |
| Wilson, Edna | Stamford, N. Y. |
| Wiseman, Mildred C. | Brenton Pond, Me. |
| Wiske, C. Mortimer | Bryant Pond, Me. |
| Wolf, Jacques | Hopewell Junction, N. Y. |

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|---------------------|------------------------|
| Yost, Gaylord | Payette, Ohio |
| Yon, Pietro A. | Settimio Vitone, Italy |
| Yon, S. Constantino | Settimio Vitone, Italy |

Ysaye, Eugene

Wilmette, Ill.

ZENDT, Marie Sidenius.....

MUSICAL COLLEGE OF GREAT UNIVERSITY PREPARES TO OPEN HUGE THEATER

(Continued from page 14)

which are balanced by an equal number by Barry Faulkner, another American scholarship winner and graduate of the Rome Academy of Art, whose work is also represented in the Cunard murals. Maxfield Parrish, too, contributed an immense example of his romantic fantasies in color for the foyer, and through the activities of McKim, Mead & White of New York as consulting architects, the artistic genius of Stanford White, as inherited by his son, Lawrence White, is disclosed in many a deft touch.

Paralleling each level of the theater are spacious and handsomely appointed promenades extending the length of a city block, and which are readily accessible both to the Eastman Theater and the Eastman School of Music. That on the upper level, where the cheapest, although the best and most comfortable seats are located, contains a splendid display of art, embracing representative examples of the skill of ancient and modern painters, each picture accompanied by an intelligent and comprehensive description of the subject and a biographical sketch of the artist. The exhibits are frequently changed through co-operative arrangement with art lovers and collections, resulting in the certainty that this particular spot will become the art center of the community.

As an indication of the practical developments that may be anticipated in one direction, it may be interesting to note that the opening of the Eastman Theater will mark the end of motion picture presentation in the dark. The evils that have grown out of the latter condition have led exhibitors to attempt the partial illumination of their houses, but there has been no concerted, studied effort to ascertain the ideal method and degree of illumination. Some theaters have hit it off rather fortunately; others have destroyed the efficiency of their projection, while the majority continue to risk the unpleasant possibilities arising out of the presence of large, mixed crowds of all grades and conditions of society herded into a dark auditorium.

Extended and carefully tabulated experiments conducted by the Eastman Research Laboratories disclosed the ideal condition with reference to illumination under which motion pictures may be projected without danger of adversely affecting the image on the screen. The Eastman Theater will be lighted in that manner to an extent making it possible at all times to read the program one carries. Any theater manager may inspect the system and carry away the detail for his own use, for it involves no patents and little expense. Any manager may use the institution in its entirety to develop any idea to improve his theater or to solve any problem that is disturbing him and depriving his patrons of a more complete enjoyment. Thus the institution will function in an effort to live up to the inscription above its portal.

B. A.

Poem to Cadman

Charles Wakefield Cadman had what he feels is the most touching tribute paid to him by a young lady, Elaine Anderson of Los Angeles, who has written a poem, dedicated to him after hearing his recent recital at the University

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